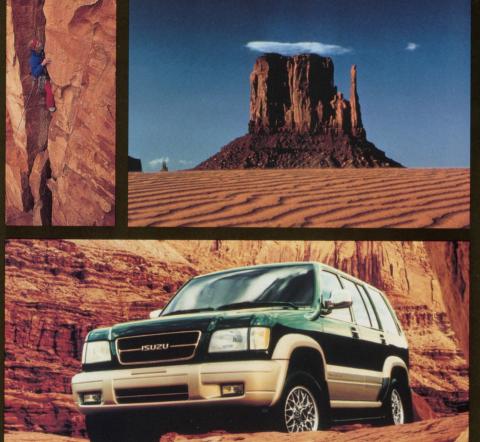
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#### CONTENTS

6 Welcome

To the Summer Festival 1999!

No Language Barriers
by Tom Schnabel

12 An Immortal Struggle by Dennis Bade

16 Jazz at the Bowl Gets Serious by Dave Kopplin

24 Calendar of Bowl Events

3.5

PROGRAM INFORMATION

56 Dining Hollywood Bowl Style

72
Picnic Perfection
by Norm Chandler Fox

80 The Perfect Picnic

86 Hollywood Bowl Information

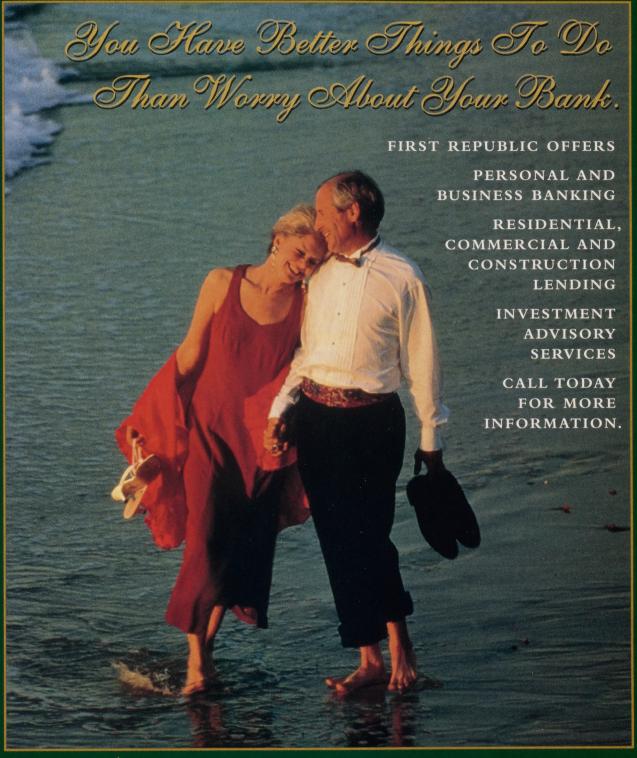
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# The Hollywood Bowl is on the Air!

Here's an up-to-the-minute listing of where you can go for exciting interviews, the latest and hottest news of upcoming Hollywood Bowl events, and features about artists coming to the Bowl:

- KUSC 91.5 FM, media sponsor for KUSC's Tuesday Nights at the Hollywood Bowl, features informative and in-depth interviews of conductors and soloists appearing at the Bowl, on "Music 'Til Dawn," hosted by Jim Svejda, every Monday evening from July 5 September 6.
- "Café LA," hosted by Tom Schnabel, will broadcast live from the Hollywood Bowl during WORLD FESTIVAL '99, 2–5 p.m. on 89.9 FM, KCRW. Interviews, music, and fun. June 26, 27, July 11, 18, 25, August 1, and September 12.
- KPFK 90.7 FM, Sunday's WORLD FESTIVAL '99 media sponsor for the Hollywood Bowl, will broadcast live from the Hollywood Bowl, 5:30-7 p.m., June 27, July 11 and 25, and August 1, 15, and 22, featuring interviews with World Music artists.
- KLON 88.1 FM, LA's Jazz station and media sponsor for Wednesday's Lexus Jazz at the Bowl, will broadcast live from the Hollywood Bowl on concert nights, 3–7 p.m., with host Chuck Niles.
- California Federal Bank's LA Philharmonic Preview Hour on 105.1 KKGO will feature interviews with some of the guest artists appearing with the Los Angeles Philharmonic this summer season.





# Welcome to the **Summer Festiva** 1999!

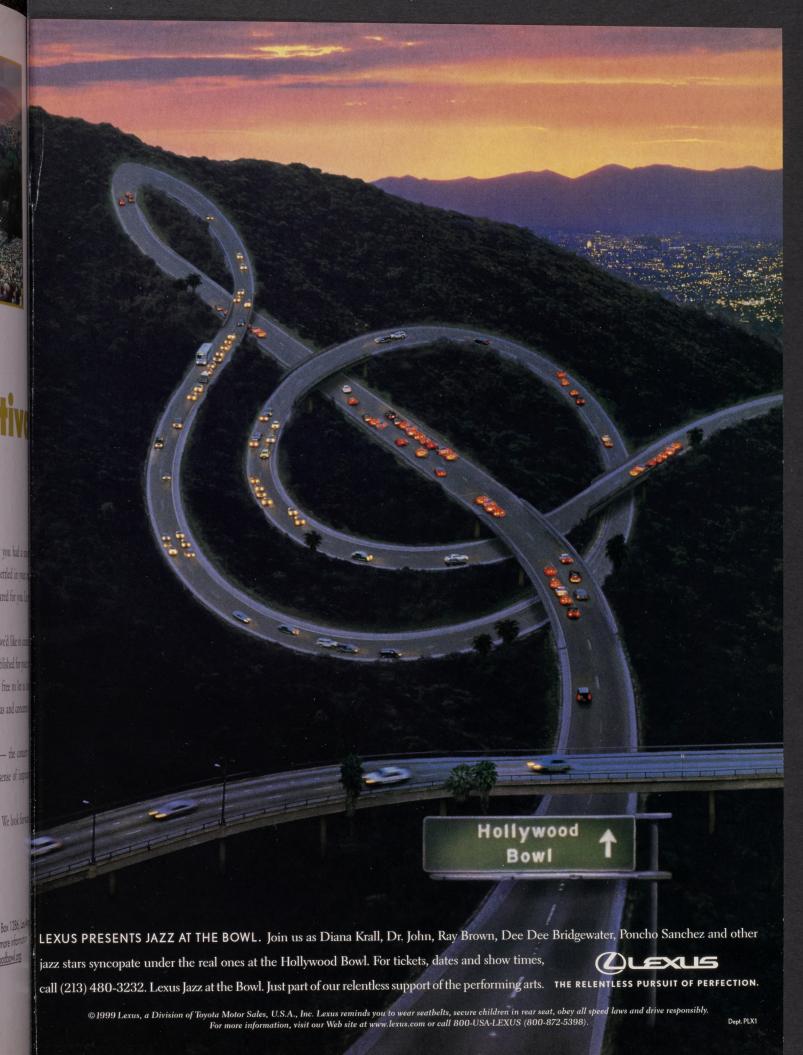
We hope your evening has begun successfully. We trust you had a smooth arrival at the Hollywood Bowl, that you are comfortably settled in your seats, and eager to hear what the musicians and artists have prepared for you. Let the celebration begin!

Since patron satisfaction is of primary importance to us, we'd like to continue to encourage your input. A new e-mail address has been established for your convenience. Whether by mail or via the Internet, please feel free to let us know your thoughts, and we will do our best to address your ideas and concerns (see below for details).

May you leave tonight with a feeling of enrichment — the concert you attended in this verdant oasis having left you with the sense of inspiration, beauty, and fulfillment music offers us all.

Wishing you many memorable evenings under the stars. We look forward to hearing from you.

Please address letters to PATRON SERVICES, Hollywood Bowl, P.O. Box 1286, Los Angeles, CA 90078, and send messages to <a href="mailto:bowlpatron@laphil.org">bowlpatron@laphil.org</a>. For more information about the current season, you can visit our web site at <a href="mailto:www.hollywoodbowl.org">www.hollywoodbowl.org</a>.



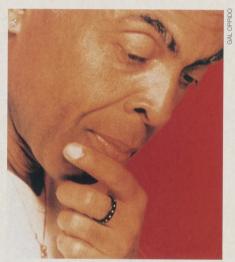
# No Language Barriers

World Festival '99 comes to the Hollywood Bowl

by Tom Schnabel



Carlinhos Brown



Gilberto Gil



Aster Aweke

've always been crazy about music. It all started when I was about eight years old. My older brother would bring home all the hot new 7 inch, 45 rpm singles of R & B artists like Little Richard, Larry Williams, Bobby Bland, Fats Domino, Jerry Lee Lewis, and other early icons of American pop music. Later, in high school, I discovered jazz. I was mesmerized by Coltrane's album Impressions. Listening to it over and over again, I was inexplicably hypnotized and intoxicated by something in it, and it was years before I understood just what that something was.

Coltrane had completely mastered playing all kinds of Western European harmonic systems and chord changes, and was studying Indian music with the Indian maestro Ravi Shankar and African rhythms with the great Nigerian drummer Babatunde Olatunji. Coltrane started experimenting modally in order to have more freedom as an improvising soloist. He was tapping into the roots of a very old tree: traditional music of non-Western cultures, now known as "world music." My early and continuing fascination with Coltrane's music was, in retrospect, early ear training that helped me to better explore, appreciate, and love music from

Much of the music we enjoy today represents a mix of different musics from different countries.

other cultures. I was no musicologist, but I realized that something was happening when I listened to this music, something psychic and deeper than language. There was never any language barrier.

You might ask: Why bother listening to music from other cultures? Isn't it just easier to stick with pop music sung in English? It would be easier, but much less interesting. We also wouldn't learn as much about other people and, in the end, about ourselves.

How does it all begin on the musical level? What do we have in common with people whose tongues we don't speak? I think the process starts with the first rhythm we experience, our mother's heartbeat. Rhythm communicates something very elemental, something beyond language: it is the very pulse of life that we feel while tethered inside the womb.

In traditional African music, rhythm always reigns supreme. Powerful rhythm was and is so imbedded in the African psyche that even slavery couldn't stop it. Slave traders found that putting drummers aboard ships bound for the New World gave the human cargo a better chance of surviving the grueling trip. This is one way that syncopated African rhythms spread throughout the African Diaspora. African rhythms — which are actually languages (think of the Yoruba talking drums) - remain part of a rich cultural legacy brought to the New World.

Much of the music we enjoy today represents a mix of different musics from different countries. American rhythm and blues from the 1950s came out of New Orleans which, as a port city and melting pot, took in a lot of Cuban music. This was later a catalyst for the Beatles, the Rolling Stones, and other big pop groups who loved Little Richard, Fats Domino, and other R & B icons. Cuban music itself represents one of the great synergies, a mixture of Spanish folk songs, Arab and Jewish styles, brought by Moors and Jews coming to Cuba after they were forced out of Spain in 1492. Add to this heady brew the powerful elixir of African rhythm, and

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Juan José Mosalini & his Grand Orchestra de Tango

you have the basic recipe of Cuban music. The same can be said of Brazilian music, since Portugal banished its Moors and Jews shortly after the Spanish, with a huge contingent of African slaves soon to come. Even Argentine tango is a mix of African and European elements.

The concept of world music is hotly debated. Musicians like Gilberto Gil (coming to the Hollywood Bowl in a concert entitled "Tropical Heat" — Sept. 12) dismiss the term: he was making music that fuses many disparate elements long before the term was coined (supposedly by London marketing people who initially devised the name to sell more records). Whatever term we choose to describe it, this new international music is a fusion of elements: traditional folk music mixed with modern (often electronic) instruments, hi-tech studio production, and European influences as well. What we call "world music" certainly wasn't around when I first started listening to ethnic music on scratchy field recordings. The new, hybridized music came later, when young people in Africa, India, Latin America, and other places heard the Beatles, James Brown, Elvis Presley, Cuba's Orquesta Aragon, and other groups on the radio.

The invention and introduction of radio was key: wherever it appeared, it introduced people to other music, ideas, and cultural attitudes. When Africa finally got radio in the 1940s and 1950s, programs like The Voice of America could be heard, bringing American culture to new audiences. Portable transistor radios later made it possible for large numbers of people to listen for the first time.

Another key development in the evolution of world music has been the invention and proliferation of the audiocassette in the early 1970s. The availability of affordable and reproducible cassettes (and the boomboxes to play them) meant that for the first time people everywhere could afford to buy music. Ambitious young

musicians in developing countries were exposed to the music of the Beatles, James Brown, and Jimi Hendrix, among others — for them, new and exotic sounds. Soon they were combining them with their own music.

World music is as much about evolving technology as about music — a new and potent blend of traditional music and postwar technology — a cross pollination of musical idioms that has swept the globe. What makes this new music so interesting is the degree to which non-Western cultures have assimilated new influences yet retain their musical uniqueness. Many groups from the Hollywood Bowl's World Festival '99 roster have adapted Western influences with their own traditional music. Conversely, pop artists such as Brian Eno, David Byrne, Peter Gabriel, and Paul Simon have shown how elements from other musical cultures can successfully illuminate their own music, infusing it with new energy, surprises, and interest.

In many ways, this new international music embraces the cross-pollination of cultures that truly reflects a modern world...

Let's look at some World Festival '99 performers to illustrate this. Take Carlinhos Brown, who headlines "Brazil Nights," opening World Festival '99 on June 26 and 27. There are many different musical styles represented in Carlinhos' mix, typical of the way music combines and recombines in today's information age. His mother was an evangelical protestant who thought drumming was the devil's doing, while his father practiced the Afro-Brazilian religion known as candomblé. Carlinhos Brown cites the influence of James Brown (from whom Carlinhos took his last name), the Beatles, Jorge Ben, the Jackson 5, Gregorian Chant, bossa nova, tropicalia, American funk and soul, jazz, hip hop, and rap.

Another Brazilian musician, the legendary Gilberto Gil, ("Tropical Heat" –September 12) which concludes World Festival '99, shows a similar plethora of influences, including American jazz, soul, the Beatles, R & B, bossa nova, Bahian-



Rahat N.F.A. Khan

style drumming, and classic samba. Ethiopian superstar Aster Aweke ("African Pulse" — July 25) has spiced up traditional 6/8 Ethiopian rhythms, adding a horn section and keyboards more typical of Memphis soul music. Norteño giant Flaco Jimenez ("Roots, Rock & Rhythm" — August 1) plays a spicy Texan blend concocted from German brass music, accordions, polkas, and traditional Mexican sones and boleros.

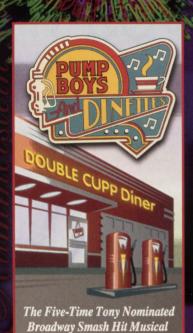
Other artists featured in the World Festival '99 have found other paths to greatness. Juan José Mosalini's Grand Orchestra de Tango ("Tango and Romance" — July 11) extends the *nuevo* tango legacy of the late Astor Piazzolla. African diva Oumou Sangare, ("African Pulse" — July 25th) has chosen to preserve the "Wassalou" style used by female singers from Southern Mali. The Armenian Festival Ensemble ("Hallelujah" -August 15th) plays a sublimely spiritual music that goes back to pre-Christian times. On the same "Hallelujah" bill, Rahat Nusrat Fateh Ali Khan, musical heir to the late Nusrat Fateh Ali Khan, continues the traditional gawwali sound of Pakistani sufi music, with harmoniums, tablas, and soaring, exhortatory vocals.

In many ways, this new international music embraces the cross-pollination of cultures that truly reflects a modern world... perched on the edge of the next millennium. It welcomes and celebrates the cultural melting pot that Los Angeles has become, an international metropolis where over eighty languages are now spoken. We invite you to enjoy, exult, learn — and just plain have fun — at World Festival '99 at the Hollywood Bowl.

Tom Schnabel is Program Director for World Music at the Hollywood Bowl.

### Don't know where to go or what to see?

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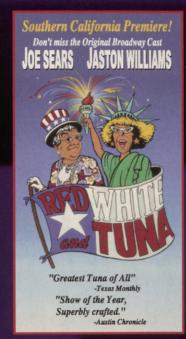
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# The Concerto: An Immortal Struggle

by Dennis Bade

he spectacle of gladiatorial combat endures in our own time: contests of physical strength, fitness, and endurance draw huge pay-per-view audiences, and team sports (baseball, basketball, football, hockey, soccer, etc.) provoke intense and passionate commitment from enthusiasts of all ages.

The musical equivalent of this combat is equally alive and well: we call it the con-

The concerto developed over the centuries from vocal and choral works to instrumental ones with multiple soloists on up to the more modern "concerto for orchestra." The term's elusive origins include the Latin root concertare ("to contend, dispute, debate") and the much different Italian meaning ("to arrange, agree, get together," i.e. "to act in concert"). This later sense is related to the parallel Greek-derived Italian term sinfonia ("to sound together").

This summer, virtually every Los Angeles Philharmonic concert at the Hollywood Bowl offers some sort of concerto. These works have justifiably become audience favorites, and the excitement of hearing an established master or an emerging new talent in a musical contest of strength and endurance is an essential element of every season at the Hollywood Bowl.

Among the very first concertos written for the violin were those by Antonio Vivaldi (around the turn of the 18th century), which served as the model for J. S. Bach's efforts in the form. The Hollywood Bowl concert of September 2 includes two popular works by Bach which illustrate the diversity that was typical in the early 1700s: the Brandenburg Concerto No. 1 features horns, oboes, and bassoons, along with a special violino piccolo; the Double Concerto in D minor calls for two violins, whose rapturous dialogue (especially in









Artists performing concertos this summer at the Hollywood Bowl (clockwise, from left): violinist Vadim Repin (Shostakovich No. 1, Aug. 5); pianist Nikolai Lugansky (Tchaikovsky's 1st, Aug. 13/14); pianist Hélène Grimaud (Beethoven 4th, Aug. 26); violinist Gil Shaham (Prokofiev No. 1, July 13); violinist Nadja Salerno-Sonnenberg (Mendelssohn, July 22).

the slow movement) is unspeakably sublime. Here, at least for a while, the battle is forgotten.

Later that century, around 1775, the 19-year-old Mozart wrote a series of five violin concertos. Although the performing forces are modest, these exquisitely crafted works are prime examples of how much extra drama results when a composer pits a solo instrument "against" an orchestra. Thematic materials are borrowed and tossed about, and even though we know that all will end well, the thrill of seeing (and hearing) the individual player doing battle with the massed forces of the ensemble are very real.

The third of the Mozart Violin Concertos will be performed on the first Thursday evening of the Los Angeles Philharmonic's summer season at the Hollywood Bowl (July 8); two days earlier, at the opening event of the Tuesday series (July 6), a prime example of the violin concerto from the 19th century, the Bruch G-minor, will be the centerpiece of the program.

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(Clockwise from right): pianist Alexander Toradze (Scriabin's *Prometheus*, Aug. 24); violinists Alexander Treger and Bing Wang (Bach Double Concerto, Sept. 2); violinist Ida Haendel (Brahms, Aug. 19); pianist Garrick Ohlsson (Grieg, August 3).





Tchaikovsky First (August 13 and 14) to the enchanting "Egyptian" Concerto by Saint-Saëns (July 27) and Gershwin's perennial *Rhapsody in Blue* (August 31).

This special season truly includes something for everyone, a suitable celebration for the end of a "Surprising Century."

Let the battles begin!

Dennis Bade is the Los Angeles Philharmonic's Director of Publications.







Violin concertos being played during the 1999 Bowl season include, in addition to the Bach, Bruch, and Mozart works, Prokofiev's scintillating First Concerto (July 13), the beloved Mendelssohn E-minor (July 22), and the towering Brahms D-major (August 19).

In the haunting Shostakovich Violin Concerto No. 1 (August 5), which was completed in 1948 but withheld by the composer until 1955, the time-honored concepts of showcasing virtuosity and setting the solo player against the orchestra take on a whole new significance: during those years in Russia, the composer's individual struggle for survival against the oppressive totalitarian regimes of Stalin and Krushchev was aptly reflected in this powerful music.

Probably no single group of works in the concerto form offers audiences a greater combination of musical drama and sheer poetry and passion than the five Piano Concertos of Beethoven.

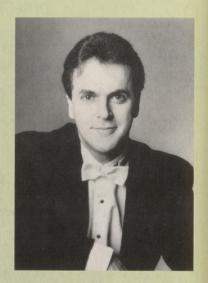
They span more than 15 years of the composer's career (sketches for the earliest date from 1793; the last was written in 1809) and each of the five is noticeably different from its predecessor. The piano itself was changing dramatically during these years and Beethoven took full advantage of the developing technology to write ever more daring and dramatic music.

These new instruments could be played

more loudly (in Italian, *forte*) as well as more softly (*piano*) than the instruments for which Mozart wrote his keyboard concertos. Even the range of notes available was expanding, and Beethoven used the extremes of register to powerful effect. Adding to the drama, the composer himself was the soloist in the premieres of the first four concertos, but his increasing deafness prevented him from playing the most famous of them all, his "Emperor" Concerto.

The complete Beethoven cycle is being performed this summer, on alternating Thursdays beginning July 15 with the First (it was actually written second, but published first). The earlier work, which was eventually published as No. 2 (July 29), is an undeniable expression of the composer's love for Mozart. The Concerto No. 3 (August 12) shares the key of C minor with Beethoven's mighty Fifth Symphony, and there is plenty of drama just beneath the surface of this masterwork. The Fourth Piano Concerto (August 26), one of Beethoven's most introverted scores, reveals the essentially Classical core of this quintessential Romantic composer. The cycle is capped by the grandiose and flamboyant "Emperor" Concerto (September 9).

Other piano concertos to be heard this summer at the Bowl range from such favorites as the Grieg (August 3) and the



Concerto-Style Compositions
Call for Collaboration

Tuesday, July 20, Principal Concertmaster Martin Chalifour plays two French works which place the solo violinist squarely in the center of the ring.

The first is the rarely encountered *Poème* by Ernest Chausson, a late work by the elusive French composer. Based on a short story by Turgenev, it originally carried a title longer almost than the music: "The Song of Love Triumphant: Symphonic Poem for Violin and Orchestra."

Poem for Violin and Orchestra."
The other "mini-concerto" that evening is by the so-called "French Beethoven,"
Camille Saint-Saëns. His *Introduction and rondo capriccioso* offers dazzling fireworks of a musical sort, just the ticket for a summer evening under the stars.

The Canadian-born Chalifour has appeared often as a soloist with the Los Angeles Philharmonic, not only at the Bowl and at the Music Center's Dorothy Chandler Pavilion, but also in New York City's Avery Fisher Hall. He made his Bowl concerto debut in Lalo's *Symphonie espagnole* in 1996.

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## Lexus Jazz at the Bowl Gets Serious!

John Clayton Appointed as Artistic Director Clayton-Hamilton Jazz Orchestra is the New Ensemble-in-Residence

by Dave Kopplin

here's no doubt: bassist/ composer/arranger John Clayton is one busy guy. He seems to be just about everywhere these days. One day he's in Denver performing at a convention of bass players. The next day he's flying to Salt Lake City for a concert with Milt Jackson, then immediately off to Europe to conduct a pops concert in Cologne. Clayton teaches at USC and at UCLA, the two big universities in town. He's playing on everyone's records, it seems, and he is furiously writing arrangements and compositions for a slew of different artists as well as for the band he co-leads, the Clayton-Hamilton Jazz Orchestra. Is there anything else he could possibly want to add to this busy agenda?

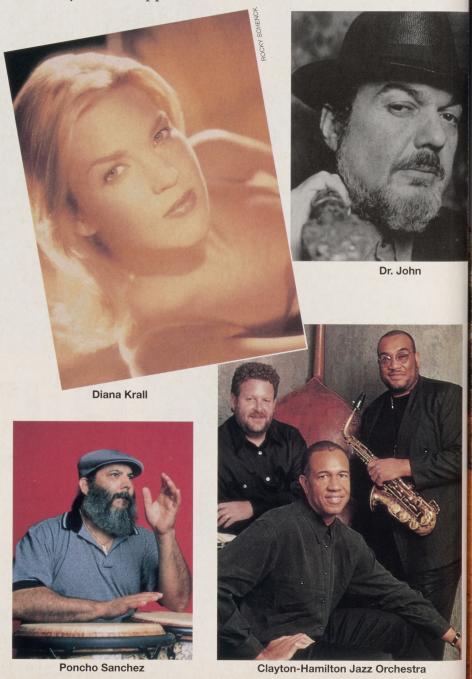
The answer is an unqualified "yes!" Beginning with the 1999 Hollywood Bowl season, John Clayton is the Los Angeles Philharmonic Association's new Artistic Director of Jazz. So, on top of everything else, John Clayton has been busy with programming jazz artists for the 1999 Hollywood Bowl season.

Not surprisingly, this is the kind of challenge he has been drawn to throughout his career.

As the new Artistic Director, he has had the opportunity to create something new and exciting in conjunction with the Hollywood Bowl, a facility run by the Los Angeles Philharmonic Association, which many people feel is the best outdoor theater anywhere.

#### One-of-a-Kind Events Planned

Planning a whole season of new music and new arrangements for the Clayton-Hamilton Jazz Orchestra is an integral



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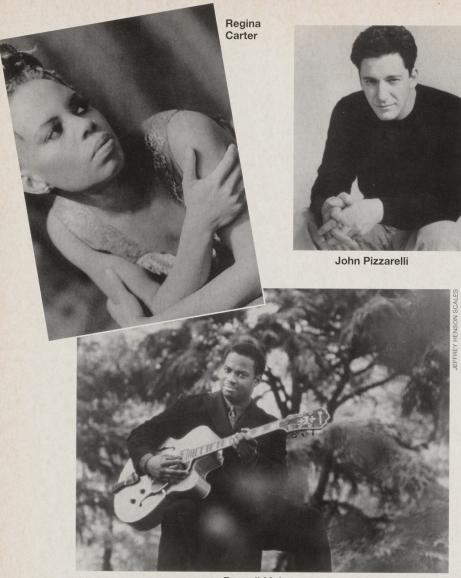
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**Russell Malone** 

part of the new sound of the Lexus Jazz at the Bowl Series.

As well, a host of major artists are scheduled for the 1999 Hollywood Bowl season, and Clayton, for one, can't wait for it to start.

These won't be ordinary concerts, either. With the Clayton-Hamilton Jazz Orchestra (CHJO) as the new artists-in-residence for the highly-acclaimed series (now in its 20th year) the bar has been raised. Clayton and the CHJO will play a featured role on all of the concerts, creating unique collaborations with all of the visiting artists this season. "This will not just be another gig with artists playing tunes off their latest album. Each concert will be a one-of-a-kind event, with arrangements and compositions written specifically for these evenings," said Clayton. "I'm excited about the opportunity to create a totally unique sound that reflects the CHJO and the visiting artists. This is music that won't be heard anywhere else."

Of course, jazz fans will still be able to hear their favorite artists performing their favorite tunes. On each show, artists will have an opportunity to shine with their own groups as well as with the CHIO. "You'll still get to hear each of the headliners do their thing, do what they do best," reassured Clayton.

#### Surprises in Store as Diana Krall Kicks Off Lexus Jazz at the Bowl Series

Diana Krall, already a favorite of jazz fans in Southern California, will be the first of the featured artists on the eight-concert Lexus Jazz at the Bowl series ("Love Scenes Live!" — July 7). For this concert, Clayton is furiously working on brand new, original arrangements that show a different side of the talented young artist. "She's basically known for a very mellow, romantic, bluesy sound, but this is going to be the Diana that people haven't discovered yet," said Clayton. "Oh yes, we are

going to go for something a little different," confirmed Krall.

Krall is quite enthusiastic about the collaboration. "I love working with John; he's like family. And I love the Hollywood Bowl," said Krall, who lived in Los Angeles from 1984 to 1987. "I used to go to the Bowl all the time when I lived in L.A. It has this great vibe — like a real serious concert hall and relaxed nightclub at the same time. It's so great to play there."

Nobody will be very specific about the surprises in store on her show, but Clayton did hint at some possibilities. "Well, Diana is well aware of the legendary collaboration between Frank Sinatra and the Count Basie Orchestra at the Sands in Las Vegas," Clayton noted with a smile.

Latin Jazz artist Poncho Sanchez highlights the second show in the series ("Jazz Picante" — July 21). This show, too, is an opportunity to hear Sanchez and his group in a completely unique evening, together with the Clayton-Hamilton Jazz Orchestra, and performing with some of the top Latin Jazz artists around.

"If you're a Latin Jazz fan, this show will knock your socks off," said Lindsey Nelson, General Manager of Programming at the Hollywood Bowl. Sanchez and his group are joined on this night by Los Angeles' own Latin Jazz sensations Alex Acuña and Justo Almario with their group Tolú, as well as the exciting newcomer Andy Vargas.

#### Legends of Tomorrow Together With Jazz Stars of Today

Indeed, in addition to hearing some of legendary artists in jazz today - in ways that they've never been presented before — this summer's roster also includes artists who are garnering tremendous critical attention but may not have been discovered by a wider audience. Andy Vargas is one such artist. "He's got everything: talent, energy, charisma, good looks," said Nelson. "He's going to be huge!"

Another rising star who's turning heads is Regina Carter, featured on a show with the CHJO, Grammy award-winner Dee Dee Bridgewater, and renowned bassist Ray Brown ("Singin' Strong, Swingin' Hard" — August 4). Carter was featured in the June issue of DOWN BEAT magazine as one of the top young artists who are leading jazz music "to higher levels of creativity... and to unforseen frontiers."

"Carter has a way of stealing the show," DOWN BEAT'S John Janowiak wrote of the talented young jazz violinist. "Her appeal transcends... it goes beyond tech-



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nical virtuosity." Her appeal also seems to transcend the jazz world, too: in addition to two successful smooth jazz albums of her own, and numerous gigs with noted jazz artists such as Kenny Barron and Steve Turre, she has recently performed or recorded with Dolly Parton, Billy Joel, Aretha Franklin, and Lauryn Hill, among many others.

Byron Stripling joins the CHIO and two legendary performers, pianist/vocalist/composer Dr. John and drummer Billy Higgins, on an evening that will bring the fire and spice of New Orleans to the Hollywood Bowl stage ("The Real Thing" - August 11). A recreation of the famous "second line" sound of New Orleans street bands will be a part of this evening ("second line" is a reference to the driving rhythm instruments that follow the "first line" of winds and brass in the street bands of old New Orleans). Stripling, who starred in the Broadway musical "Satchmo" about the life of Louis Armstrong, is one of the most versatile and exciting trumpet players on the jazz scene today.

Few need an introduction to Dr. John, who is also featured on the August 11 show. Popularly known as "The Night Tripper," he is also the undisputed guru of New Orleans style blues and R & B piano playing. Jazz fans may not know that Clayton and Dr. John have worked together before. Expect some musical pyrotechnics: this show, said Clayton, should be "dynamite!"

Vocalists Dee Daniels and Kevin Mahogony — both performers who are well-known in jazz circles but deserving of wider recognition — come together with the CHJO and the celebrated Grammy winning vocal group Take 6 for an evening which celebrates the influence of gospel music in jazz ("Lift Every Voice and Swing" — August 18). "We want to 'raise the roof," joked Clayton.

#### Special Evenings and Special Tributes: Guitarists, Jazz Royalty, and Hollywood Legacy of Joe Williams Remembered

John Pizzarelli, Russell Malone, and Mark Whitfield join the CHJO for a special evening dedicated to jazz guitarists ("Swingin' on Six Strings" — August 25). All three of these fine guitarists have burgeoning solo careers and bring a special passion and individuality to their instruments. Both Pizzarelli and Malone have wowed Hollywood Bowl audiences in recent years: Pizzarelli appeared on the Hollywood Bowl Opening Gala concert in 1997, while Malone virtually stopped

the show last summer with Diana Krall. Whitfield makes his Bowl debut on this

A summer-long tribute to the music of Duke Ellington and to Hoagey Carmichael both of whom would have been 100 years old this year - culminates on the next concert ("Jazz Royalty" September 8). Together with an all-star band made up of renowned big band alumni, highlighted by singer Carmen Bradford, this evening will recreate the excitement and sounds of the famous "battle of the bands" that took place between the Duke Ellington and Count Basie Orchestras. The renowned jazz and blues singer Joe Williams, who passed away earlier this year, will be remembered in this special evening.

The Lexus Jazz at the Bowl series ends with a tribute to the brilliant contribution to jazz made by three "local heroes": Johnny Mandel, Quincy Jones, and the late Henry Mancini. Of course, their legacy is hardly just local: you'd virtually have to have been stranded on a desert island for the last half century to have missed the music of these master musicians. "This concert is going to be like a big party thrown by musicians for their musician friends," said Clayton. He added: "Anything can happen!" The jazz party of the season ends as vocalist/pianist Shirley Horn, saxophonist Plas Johnson, flutist Greg Jefferson, trumpeter Jack Sheldon, and the CHJO pay special tribute and party down for the hometown "players" and fans.

Indeed, if this season is any indication, this is just the start of something big. With a line up of concerts like this, with the park-like setting of this stunning concert venue, and with an accomplished and swinging ensemble-in-residence like the Clayton-Hamilton Jazz Orchestra, there are plenty of reasons to get excited about the future of jazz at the Hollywood Bowl.

And this is only the beginning. "The Philharmonic Association is serious about jazz. They have made a commitment to John Clayton's vision for the long term," said Nelson.

"We're really looking to start something exciting here," echoed Clayton. "We want these concerts to become a tradition for people. We want to offer concerts to jazz lovers that are so good they have to go."

The truth is, you'll definitely miss something special if you don't.

Dave Kopplin is editor of the Hollywood Bowl magazine and a frequent contributor to Performing Arts magazine.

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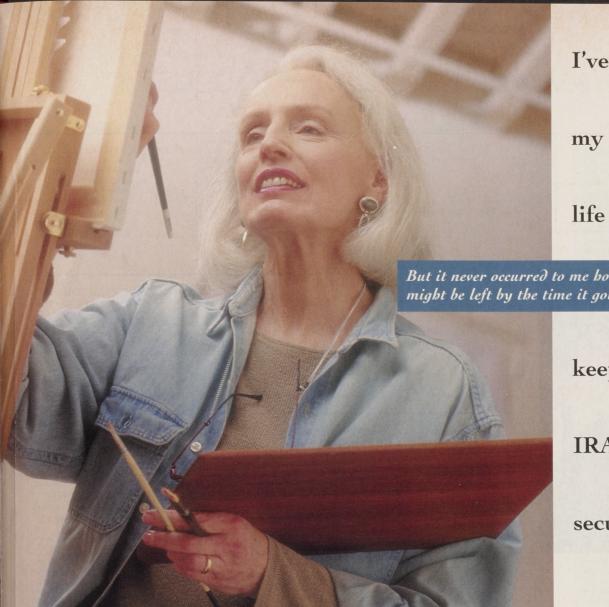
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## HOLLYWOOD BOWL 99 June 25 — August 1

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
NOTE: All concerts begin at 8:30 p.m. unless otherwise noted.			
	VIOLIN VOYAGE Los Angeles Philharmonic Adam Fischer, conductor Sarah Chang, violin Kodály: Háry János Suite Bruch: Violin Concerto No. 1 R. Strauss: Also sprach Zarathustra Media Sponsors: Korea Central Daily & KUSC 91.5 FM.	7:30 p.m.  LOVE SCENES LIVE The Clayton-Hamilton Jazz Orchestra Diana Krall Hot on the heels of her smash-hit recording Love Scenes, Diana Krall kicks off the jazz party. Critics and audiences alike call her one of the most important new talents on the jazz scene.  Generously sponsored by Lexus. Media Sponsor: KLON 88.1 FM.	MAGNIFICENT MOZART Los Angeles Philharmonic Adam Fischer, conductor Julian Rachlin, violin Mozart: Symphony No. 25 Mozart: Violin Concerto No. 3 Mozart: Symphony No. 40 Generously sponsored by United. Media Sponsors: KCSN 88.5 FM – Classical; Business News KWHY-TV.
12	RUSSIAN TALES Los Angeles Philharmonic Andrew Litton, conductor Gil Shaham, violin Los Angeles Master Chorale Prokofiev: Violin Concerto No. 1 Prokofiev: scenes from Ivan the Terrible with film. Media Sponsor: KUSC 91.5 FM.	14	BEETHOVEN & TCHAIKOVSKY Los Angeles Philharmonic Andrew Litton, conductor Giovanni Bellucci, piano Berlioz: Benvenuto Cellini Overture Beethoven: Piano Concerto No. 1 Tchaikovsky: Symphony No. 2, "Little Russian" Generously sponsored by United. Media Sponsor: Business News 22 KWHY-TV.
19	FRENCH SOJOURNS Los Angeles Philharmonic Jahja Ling, conductor Martin Chalifour, violin Bizet: Carmen Suite No. 1 Chausson: Poème Saint-Saëns: Introduction and Rondo capriccioso Saint-Saëns: Symphony No. 3, "Organ" Symphony Media Sponsor: KUSC 91.5 FM.	7:30 p.m. JAZZ PICANTE The Clayton-Hamilton Jazz Orchestra Poncho Sanchez Tolú Andy Vargas These giants of West Coast Latin jazz come together for this once-in-a-lifetime evening with the Clayton-Hamilton Jazz Orchestra Generously sponsored by Lexus. Media Sponsor: KLON 88.1 FM.	MARVELOUS MENDELSSOHN Los Angeles Philharmonic Jahja Ling, conductor Nadja Salerno-Sonnenberg, violin Rossini: The Thieving Magpie Overture Mendelssohn: Violin Concerto Dvorák: Symphony No. 8 Generously sponsored by United.
	FANTASTIC ADVENTURES Los Angeles Philharmonic Emmanuel Krivine, conductor Jean-Philippe Collard, piano Dukas: The Sorcerer's Apprentice Saint-Saëns: Piano Concerto No. 5,     "Egyptian" Berlioz: Symphonie fantastique Media Sponsor: KUSC 91.5 FM.		BEETHOVEN & BRAHMS Los Angeles Philharmonic Emmanuel Krivine, conductor Andreas Haefliger, piano Beethoven: Piano Concerto No. 2 Brahms: Symphony No. 2 Generously sponsored by United.
26	27	28	29

7:30 p.m. THE HOLLYWOOD BOWL OPENING NIGHT GALA

Hollywood Bowl Orchestra **Sir George Martin**, conductor Celebrate the music of the Beatles with an eight-piece rock band and the Hollywood Bowl Orchestra conducted by Sir George Martin

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Susana Baca

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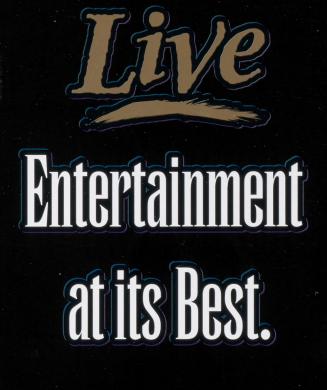
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here are over 1,000 arts organizations and 150,000 working artists in the County of Los Angeles, creating the largest concentration of arts activity in the United States. The mission of the Los Angeles County Arts Commission is to foster excellence, diversity, vitality and accessibility of the arts in this extraordinary community. The Commission provides leadership in cultural services of all disciplines for the County, including funding and technical assistance, information and resources to the community, artists, arts organizations and municipalities.

Producing the Summer Nights at the Ford series is just one of many Commission activities. The Commission also produces the annual Los Angeles County Holiday Celebration at the Music Center (broadcast live on KCET), the Los Angeles County-Wide Arts Open House the first Saturday in October and more than 100 free concerts in public sites each year in partnership with the Musicians Trust Fund Program.

The Los Angeles County Arts Commission was also a key player in the largest cultural tourism promotion in the United States - California: Culture's Edge, launched in the spring of 1998. The Commission convened the California Cultural Tourism Coalition, comprised of the California Arts Council, California Division of Tourism, Hyatt Hotels & Resorts, United Airlines, American Express, Los Angeles Convention & Visitors Bureau, City of San Diego Commission for Arts & Culture, San Francisco Art Commission and San Francisco Grants for the Arts. The centerpiece of the coalition's program was the promotion of 13 themed itineraries that focus on the cultural opportunities to be found in Los Angeles, San Diego and San Francisco and suggest 9-15 day stays

The campaign achieved one of the most significant returns of any American Express destination marketing program to date. Of the 200,000 people who received

the travel planner detailing the itineraries, 115,000 traveled to California and spent \$154,664,870. After seeing the travel planner in Travel & Leisure magazine, 30,000 readers requested additional information on California's attractions. The coalition has been cited as a national model for public-private cooperation in the field of cultural tourism and the Arts Commission received an award for innovation from the County's Productivity Commission for this program.

The Los Angeles County Arts Commission, founded in 1947, is the second oldest public arts agency in California, San Francisco's having been established one year earlier. The Commission is an advisory group to the County Board of Supervisors consisting of 15 members, three appointed by each County Supervisor. Originally called the Music Commission, the name was later expanded to include the words "and Performing Arts" to recognize the growth of the arts community. Its present name was adopted in 1997 to signify support of all nonprofit arts.

LOS ANGELES COUNTY ARTS COMMISSION 374 Kenneth Hahn Hall of Administration 500 West Temple Street Los Angeles, CA 90012 (213) 974-1343

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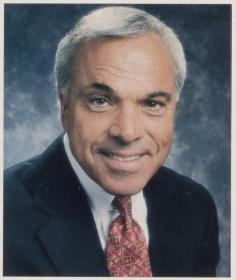
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### Countrywide Named Official Home Loan Sponsor



Angelo R. Mozilo

or the second consecutive year, Countrywide Home Loans is the Official Home Loan Sponsor of the Los Angeles Philharmonic and Hollywood Bowl, furthering their support of the Hollywood Bowl Summer Festival for the eighth straight season. "We see this sponsorship as an opportunity to be associated with a series of events that reflects 'best in class' for the arts in Los Angeles," said Angelo R. Mozilo, Chairman Countrywide Home

With Countrywide's support, the Hollywood Bowl will entertain guests at its Opening Gala on June 25 entitled, "Roll Over Beethoven, it's Beatles Night at the Bowl," celebrating the music of the Beatles. Also, throughout the summer, Countrywide will sponsor a series of six unforgettable Friday evening concerts, featuring the music from 100 Years of Broadway, a Romantic Journey with the music of France, and the Return of the Master: John Williams, as well as ¡Tropicana! with Tito Puente, the Latin Spectacular with Fernando de la Mora, and the Great American Concert - Swing Night!

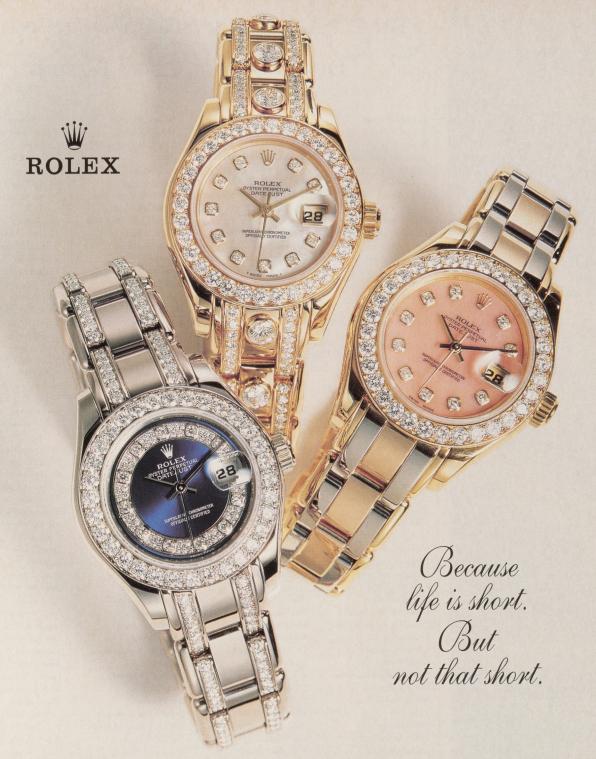
Founded in 1969, Countrywide Home Loans is the nation's leading independent mortgage lender. Led by co-founders Angelo Mozilo and David Loeb, the company is committed to providing superior value to customers so that more Americans can achieve the dream of home-

ownership. "Our mission to provide superior customer service has never changed," Mr. Mozilo said. "We are proud to support the Los Angeles community through sponsorship of the Hollywood Bowl's summer concert series."

In the past, Countrywide sponsored "The Magic of Mancini," a celebration of the late Henry Mancini, whose music and style assured his place as one of the most admired American composers of our time. And last year's Opening Gala, "The Stars Salute Ernest Fleischmann" honored his contribution and devotion to the musical arts. The proceeds from both of these spectacular events benefited the Hollywood Bowl fund, which provides valuable support for educational and community programs assisting over 37,000 young people each year.

'Countrywide's generous commitment to the L.A. Philharmonic since 1991 demonstrates the company's desire to support artistic excellence and provide greater access to the arts for a broad cross-section of the community," said Los Angeles Philharmonic Board President Barry Sanders. "Continued commitment from Countrywide Home Loans and other sponsors is essential to enabling the L.A. Philharmonic and the Hollywood Bowl to continue its mission of bringing superior musical performances to Los

Angeles and the World."



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**PROKOFIEV** 

\*Violin Concerto No. 1 in D major, Op. 19

Andantino Scherzo: Vivacissimo Moderato

MR. SHAHAM

Intermission

**PROKOFIEV** 

Scenes from Ivan the Terrible

MASTER CHORALE

Performed with selections from the films *Ivan the Terrible* (Part I – 1944; Part II – 1946) Written and directed by Sergei Eisenstein

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#### Violin Concerto No. 1 in D, Op.19 Sergei Prokofiev (1891-1953)

The ominous atmosphere in which Sergei Prokofiev found himself at the beginning of 1917 was one of social, economic, and, above all, political

upheaval brought about by involvement Russias World War I. The number of Russians dead, wounded, and captured was spiralling into the millions; the unrest in the streets and factories was visible everywhere in the form of strikes and demonstrations; and Tsar Nicolas II was on the brink of abdication. The February Revolution forced the Tsar to abdicate, putting power in

the hands of a provisional government. In spite of — or perhaps because of the violence, destruction, and chaos engulfing much of Russia, the younger generation was, for the most part, optimistic about the February revolution with its promise of improved social conditions and greater artistic freedom. Prokofiev was enthusiastic, though he did not participate in the events; he spent most of the year outside of Petrograd (now St. Petersburg), the center of revolutionary activities.

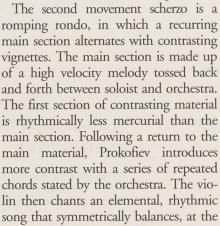
On October 25, 1917, Lenin and the Bolsheviks toppled the Provisional Government and declared Russia the first socialist state in history in what is appropriately called the October Revolution. The year proved to be one of Prokoviev's most productive, in which he completed several of his most enduring works: Visions fugitives for piano solo, the Classical Symphony, the Violin Concerto No. 1, Piano Sonatas Nos. 3 and 4, and the cantata Seven, They Are Seven. Of all these works, only Seven, They Are Seven can be considered to self-consciously reflect the upheaval taking place.

The Violin Concerto No. 1 is a neoclassical work, paying homage to the elegance of the Classical form yet clearly a child of the 20th century. The opening theme of the first movement, a soaring, lyrical melody accompanied by a tremolo in the violas, was written two years earlier for what was originally conceived as a violin

concertino. This melody completely dominates the beginning of the movement as it weaves itself through an ever-thickening orchestral fabric. It gives way to a buoyant melody for the violin that dances over a spirited accompaniment. Following the development and a brief

> cadenza, the first theme returns, now stated in the flute, then picked up by the first violins. The solo violin is embedded in an ethereal, illuminated texture suggesting that Prokofiev, an avid amateur astronomer, owed much to his contemplation of the heavens. This final gesture ends with the solo violin, first and second violins, and the violas and cellos shimmering like stars

above a frozen Siberian landscape.



center of the concerto, the brilliance and light of its first half. The main music returns, ending abruptly, seemingly incomplete.

The third movement opens with a melody in the bassoon that prepares the way for the violin, whose melody is simultaneously light and lyrical, mournful and poignant. A new melody enters at a faster tempo and the orchestra and violin trade places, with the

soloist accompanying the theme, which is spread throughout the orchestra. The development features the opening bassoon melody played by the brass in several varia-

tions, which builds to a reprise of the ending of the first movement, rounding out the entire concerto in a cyclical manner.

#### Ivan the Terrible

y the time of their first meeting in the spring of 1938, composer Sergei Prokofiev and the film director Sergei Eisenstein were not only the most important representatives of their respective arts in Soviet culture, both were equally renowned internationally as innovators within the avant-garde. The meeting would mark the beginning of their historic collaboration on what would become a cinematic tour de force: Alexander Nevsky, Eisenstein's first completed sound-film. Prokofiev, on the other hand, had previously scored two films, Lieutenant Kijé (1933) and the unfinished Queen of Spades (1936). Alexander Nevsky proved to be a powerful demonstration of how two masters of film and music could merge their vision to create something in which the finished artwork is greater than the sum of its individual parts.

Eisenstein's career began in Petrograd's revolutionary theatre. In 1921, he became a student in the "directors workshop" of the great avant-garde theatre director Vsevolod Meyerhold. Eisenstein quickly established a reputation as a leading figure of cinema with a string of successful films completed in rapid succession: Strike (1924), Potemkin (1925), Ten Days that

Shook the World (1928), and Old and New (1929). The government then granted him a leave of absence to travel and study outside the Soviet Union. He took full advantage of this by visiting filmmaking studios in Hollywood and Europe and making himself aware of new innovations, especially in sound technology.

The Russia to which he returned in 1932 was very different from the one that he

left in 1929. The cultural policies of Soviet State censorship had produced a chilling effect on the arts; Eisenstein was not spared. Between 1932 and 1938, he was under





Sergei Eisenstein

official critical attack and virtually silenced. However, following the success of *Alexander Nevsky* (it is said that the film inspired Stalin to call him a "good Bolshevik"), he was back in the good graces of the state. Eisenstein spent the years 1938-42 drafting ideas for a film biography of Pushkin and a staging of Wagner's *Die Walküre*.

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During the same period, Prokofiev composed three operas, the most ambitious being *War and Peace*, four minor film scores, his Piano Sonatas Nos. 6 and 7, and he began the ballet *Cinderella*. In the spring of 1942, Eisenstein proposed that Prokofiev write the music for a film biography of Tsar Ivan IV or *Ivan the Terrible*.

Tsar Ivan IV ruled medieval Moscow and its surroundings from 1553-1584. He instituted a reign of terror, instilling fear and awe in his subjects. He increased the size of Russia's military, expanded the country's borders, established a centralized state, and created a secret police force (the *oprich*-

*niki*) that carried out brutal torture against Ivan's real and imagined enemies.

Indeed, Ivan became the prototype of future Russian leaders, and Eisenstein saw his period of rule as if in a distant mirror.

Stalin greatly admired Ivan's ability to be despotic yet command the respect of the masses, and his emotional and political reverence for him as an autocrat drastically complicated Eisenstein's task of telling the truth. In spite of the implied dangers of offending Stalin, the film does not idealize Ivan's reign, but presents the brutality and multi-dimensional, morally ambiguous character of the ruler.

Eisenstein and Prokofiev began work on *Ivan the Terrible* during the summer of 1942. Prokofiev had begun composing before shooting began, relying on sketches and descriptions of various scenes. In all, he composed 29 pieces for the two parts of *Ivan*, including epic patriotic chorale episodes, sections based on the Russian

Orthodox liturgy, and folksongs. Eisenstein was delighted with the results. He found that Prokofiev's musical expression fully captured the visual imagery of the film.

In describing the success of Prokofiev's score, Eisenstein commented: "Antiquity resounds so beautifully in Prokofiev's music, expressed not by archaic or stylized means, but by the most extreme and hazardous twists of ultra-modern musical idiom... We find in Prokofiev the same paradoxical synchronization we get when we juxtapose an icon with a cubist painting..."

The combined genius of these two consummate artists created, in *Ivan the Terrible*, an iconographic portrayal of autocratic misrule and violence that continues to stand as a mirror and perennial warning at the conclusion of our own blood-soaked century.

-Steven Lacoste

Composer and writer Steven Lacoste, the Los Angeles Philharmonic's Archivist, holds a Ph.D. from UCLA.

#### A B O U T T H E A R T I S T S

Conductor ANDREW LITTON is in his fifth season as Music Director of the Dallas Symphony Orchestra, playing a vital role in that city's musical life and raising the orchestra's profile through television, recording and touring initiatives. He previously completed a successful six-year tenure as Principal Conductor and Artistic Advisor of Britain's Bournemouth Symphony, where he now holds the title Conductor Laureate. Winning



the 1981 London BBC Conductors Competition – while still at Juilliard – launched Litton's international career. His honors include the Royal Philharmonic Society Award, an honorary doctorate from the University of Bournemouth, and the Dallas Historical Society's Award for Community Service. Litton last appeared at the Hollywood Bowl in 1995.



Violinist GIL SHAHAM, born in 1971 in Champaign-Urbana, Illinois, is already internationally recognized by critics and conductors as a veteran virtuoso of the instrument. Since his 1981 debut with the Jerusalem Symphony conducted by the late Alexander Schneider, he has performed with the New York Philharmonic, the Boston Symphony, the Cleveland

Orchestra, and the Los Angeles Philharmonic, among many others. Internationally, his achievements include concerts with the Berlin Philharmonic, the Royal Philharmonic, the Philharmonia Orchestra, and the London Symphony, with which, under the baton of Michael Tilson Thomas, he made two dramatic and highly praised appearances in 1989 as substitute, on one-day's notice, for an ailing Itzhak Perlman. Shaham last ap-peared at the Hollywood Bowl in September 1998.

The award-winning LOS ANGELES MASTER CHORALE is celebrating its 35th anniversary this season and its eighth under the baton of Maestro Paul Salamunovich. The acclaimed 120voice Chorale was awarded the top national prize in the professional chorus category from the American Society of Composers, Authors, and Publishers (ASCAP) and Chorus America, and received a Grammy nomination this January for the CD Lux Aeterna, released May 1998. As an independent and flexible ensemble, it is the largest choral organization of its kind in the United States. Founded in 1964 by the late Roger Wagner, the Chorale presented its first concert in the Dorothy Chandler Pavilion that year, and it continues to present a yearly concert series. The Chorale has appeared with many of the world's leading orchestras while touring the United States and the former Soviet Union, and often serves as a chorus for the Los Angeles Philharmonic and the Hollywood Bowl Orchestra. The Los Angeles Master Chorale last appeared at the Hollywood Bowl in August 1998. For a roster of Los Angeles Master Chorale performers, please see page P-7.

### HOLLYWOOD BC

Thursday, July 15, 8:30 p.m.

LOS ANGELES PHILHARMONIC ANDREW LITTON, conductor GIOVANNI BELLUCCI, piano

BERLIOZ

Overture from Benvenuto Cellini

**BEETHOVEN** 

Piano Concerto No. 1 in C major, Op. 15

Allegro con brio Largo Rondo: Allegro scherzando (Cadenzas by Beethoven)

MR. BELLUCCI

Intermission

**TCHAIKOVSKY** 

Symphony No. 2 in C minor, Op. 17 ("Little Russian")

Andante sostenuto; Allegro vivo Andantino marziale, quasi moderato Scherzo: Allegro molto vivace Finale: Moderato assai

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Steinway is the official piano of the Hollywood Bowl.

Ron Elliott is the chief piano technician for the Los Angeles Philharmonic.

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#### Overture from *Benvenuto Cellini* Hector Berlioz (1803-1869)

he French composer Hector Berlioz was the very model of a 19th-century Romantic artist. Brilliantly gifted and extravagantly temperamental, he lived a storybook life. In fact, if there had not been a real Hector Berlioz, some novelist probably would have invented him.

Berlioz' behavior was reflected in his larger-than-life music – music whose flamboyance and innovation quite bewildered



Hector Berlioz

his contemporaries. The Parisian public who, in 1838, saw his first opera, *Benvenuto Cellini*, reacted predictably: with decisive disapproval. The vital overture fared much better, receiving what the composer called "exaggerated applause," a remark reflecting understandable pained cynicism. After all, the success of an overture is not likely to compensate for the failure of the opera it precedes.

Aside from the enormous amount of creative energy he spent on the opera, Berlioz apparently was thoroughly imbued with the spirit of its hero. Clearly, after reading the memoirs of the Florentine Cellini, who lived the kind of vibrantly romantic life Berlioz easily identified with, he must have thought the fabulous Benvenuto an ideal operatic hero.

The overture begins with a blinding flash of brilliance that paints a capsulized portrait of the master craftsman and rouge, Benvenuto Cellini. This vibrant opening suddenly gives way to a slow section containing themes from the opera. The remainder of the overture is worked out with Berlioz's typically dazzling orchestration and vivid pictorialism operating at peak form.

— Orrin Howard

#### Piano Concerto No. 1 in C major, Op. 15

Ludwig van Beethoven (1770-1827)

The Piano Concerto No. 1 was actually the second of Beethoven's mature piano concerti. It was first only in order of publication, evidently because he much preferred it to the earlier Concerto "No. 2." It is a bigger, grander work in every way. Whereas the earlier Concerto was a drawing-room work, done with an orchestra so small that Beethoven could rehearse it in his apartment, the C-major Concerto is public music, written for the concert hall, with as large an orchestra as had ever been used in a piano concerto, complete with horns, trumpets, and timpani, and full of contrasts of loud and soft that are absent from his earlier Concerto.

Little is known about its origins; it may have been composed as early as 1795, but the first known performance was at a 1798 concert in Prague, in which Beethoven played both of his first two concertos. Another young pianist-composer, Jan Vaclav Tomaschek, heard the concert and later wrote:

"I admired his powerful, brilliant playing, but his frequent daring changes from one melody to another, putting aside the organic, gradual development of ideas, did not escape me. Evils of this nature frequently weaken his greatest compositions, those which sprang from too exuberant a conception. The listener is often rudely awakened... The singular and original seemed to be his chief aim..."

Tomaschek's comments are a warning to those inclined to consider Beethoven's early compositions as "mere" imitations of Mozart or Haydn (as if imitating them was an easy task). The C-major Concerto was a daring, challenging work to musicians used to the ordered logic that had governed music for a generation. Many moments that must have struck his contemporaries as oddly capricious pass unnoticed by modern audiences. In the first movement, after turning a tentative knocking motif into a boldly assertive first subject in C major, Beethoven plays tonal "peekaboo" with the second subject, introducing it on the violins in the unexpected key of E-flat, then having the



Ludwig van Beethoven

winds interrupt and trying again in F minor, and then again in G minor on the way to G major, which was the "correct" key for a second subject. Episodes like this raised eyebrows among schooled musicians in the 1790s.

The surprise in the slow movement is the orchestration. Removing the trumpets and drums was standard in concerto middle movements, but Beethoven also drops the flute and oboes, leaving an orchestra of strings, bassoons, horns and clarinets. This makes for a subdued, middle-heavy sound, and turns the highest wind instrument, the first clarinet, into a soloist.

The rondo finale is light-fingered and whimsical, marked *allegro scherzando* to emphasize its playfulness.

- Howard Posner

Symphony No. 2 in C minor, Op. 17 ("Little Russian")

Peter Ilyich Tchaikovsky (1840-1893)

ad Tchaikovsky continued on the course he followed for his Lecond Symphony, history's chapter on the musical nationalism of the second half of the 19th century would have chronicled the activities of Russia's Mighty Six rather than its touted Mighty Five. As it was, neither his "Little Russian" Symphony, which is based in large part on Ukrainian folk music, nor his strong life-long emotional tie to his mother country - "I am Russian, Russian, Russian!" he once declared - convinced Tchaikovsky that he should seek membership in that club, whose executive committee of Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov sought to produce a thoroughly Russian art music.

A young composer less cosmopolitan than Tchaikovsky might easily have been swept up into this nationalistic fervor, particularly after the reception given by

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The Los Angeles Philharmonic Association thanks the Los Angeles County Board of Supervisors for its valued cooperation in continuing to bring great music to the people of Los Angeles. Yvonne Brathwaite Burke, Chair — Supervisor, Second District; Gloria Molina — Supervisor, First District; Zev Yaroslavsky - Supervisor, Third District; Don Knabe — Fourth Supervisor, District; Michael D. Antonovich - Supervisor, Fifth District.



Peter Ilyich Tchaikovsky

the group to an informal piano performance of the "Little Russian" Symphony in 1873. The last movement aroused ecstatic enthusiasm; after its playing, as Tchaikovsky wrote later to his family, "They almost tore me to pieces." In its first orchestral performances that same year, the Symphony also won the hearts of St. Petersburg and Moscow audiences, confirming the judgment of his colleagues and establishing Tchaikovsky's name as no other of his works had done before.

Some six years later the composer revised the Symphony – virtually recomposing the first movement, revising the scherzo, and making a substantial cut in the finale – without at all diminishing either its Russianness or its extrovert, unsentimental nature.

The work begins with a slow introduction, with the statement by an unaccompanied French horn of a theme taken from the Ukrainian variant of the folk song "Down by Mother Volga." (It was the use of Ukrainian, or Little Russian, folk songs that gave the Symphony its nickname after Tchaikovsky's death.) The melody becomes an old friend long before the movement is over, being

repeated four times in the introduction with orchestral accompaniment beginning simply and then becoming more elaborate, and the theme also appears prominently in the main *allegro vivo* section. In fact, this melody is the most substantive element in the entire movement, having the strength of the river from which it derives its name, with the other themes seeming to be its tributaries.

The second movement confirms the essentially direct, distinctly unmawkish character of the Symphony. It is a moderately paced, clear-eyed march, again drawing on Ukrainian folk song. Its main theme is stated first by clarinets with bassoon and timpani beating time, and its second theme is a simple folk tune that sheds no tears, but has, in its typically Russian way, a suggestion of somberness. Tchaikovsky appropriated this movement from *Undine*, an opera written in 1869, which he later destroyed.

In the scherzo the composer reveals that his faculty for orchestral brilliance was already fully developed, and the trio confirms that his ear for wind sonority was highly sophisticated. The movement also displays a keen rhythmic inventiveness.

The finale is based on two themes – the first a folk song called "The Crane," which Tchaikovsky heard at Kamenka in the Ukraine during the summer of 1872 when he began writing the Symphony; the second a syncopated, lyrical melody that dances with the composer's typical balletic gracefulness. The movement, exuberant in its C-major thrust, is concerned mainly with the ever-varied repetitions of the "Crane" theme, but also with the lyrical theme, which is also varied by way of changed harmonization. A very fast coda finds Tchaikovsky in a mood of hyper-festive nationalism.

— O.H.

Orrin Howard, who annotated Los Angeles Philharmonic programs for more than 20 years while serving the Orchestra as Director of Publications and Archives, is currently the Philharmonic's Archives Advisor.

Lawyer and lutenist Howard Posner has also annotated programs for the Los Angeles Baroque Orchestra and for the Coleman Chamber Concerts. For a biography of Los Angeles Philharmonic guest conductor ANDREW LITTON, please see page P-3.

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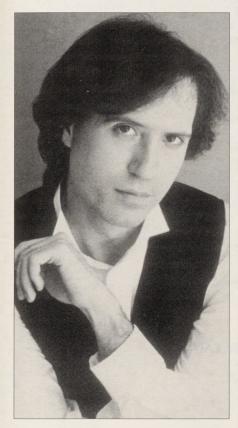
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Pianist GIOVANNI BELLUCCI's music career began unusually. Born in Rome in 1965, he was self-taught at first, soon learning to play the complete Beethoven Sonatas. He attracted attention by winning a number of first prizes at international piano competitions including the A. Casella Prize of the RAI, the F.



Busoni Prize at Bolzano, and the Queen Elisabeth Prize of Brussels. He was the first musician from Western Europe to be awarded the first prize at the Prague Spring Competition (1993) in the 45-year existence of this event, and in 1996 he was awarded the first and only prize of the World Piano Masters Competition of Monte Carlo, a unique event reserved for prize winners of the major international competitions. Giovanni Bellucci has since performed in some of the most prestigious concert halls in Europe and the United States; he last appeared at the Hollywood Bowl in July 1997.

#### Los Angeles Master Chorale

Paul Salamunovich, director July 13, 1999

Soprano
Joan Beal
Marian Bodnar
Renee Burkett Shulgold
Saundra Hall Hill
Janet Hook
Gina Howell
Hyun Joo Kim
Virenia Lind
Susan Mills
Marti Pia
Holly Ristuccia
Duanna Ulyate
Inyong Um
Irina Varamesova

Alto Sarah Bloxham Leanna Brand Aleta Braxton Elin Carlson Barbara Durham Amy Fogerson Kyra Humphrey Sheila Murphy Nancy OBrien Hee Sook Park Helene Quintana Leslie Sabedra Nancy Sulahian Barbara Wilson Diana Zaslove

Nancy von Oeyen

Sun Joo Yeo

Tenor Brent Almond Scott Blois Rich Brunner Mark Burroughs Augie Castagnola Daniel Chaney John French Paul Gibson Steven Harms Bong Won Kye Charles Lane Sal Malaki Christian Marco John St. Marie Mallory Walker

Bass Crispin Barrymore Alber Eddy Michael Freed Michael Geiger Bruce Goldes Paul Hinshaw Lew Landau Edward Levy Roger Lindbeck Jim Raycroft John Reinebach David Schnell Paul Stephenson Dwight Stone Burman Timberlake Burton York

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Friday and Saturday, July 16 and 17, 8:30 p.m.

#### HOLLYWOOD BOWL ORCHESTRA

JOHN MAUCERI, conductor MARCEL MARCEAU, special guest BRUCE DUKOV, violin

#### "Vive la France!"

**OFFENBACH** 

Overture from La vie parisienne

BIZET/WAXMAN

Carmen Fantasy

MR. DUKOV

RAVEL

Pavane pour une infante défunte

RÓZSA

Madame Bovary Waltz

SCHÖNBERG/ BOUBIL Les Misérables Symphonic Suite

Intermission

**MOURET** 

Rondeau from Suites de symphonies, première suite

Presenting M. MARCEL MARCEAU

RAVEL

Boléro (with fireworks)

Gene Evans, Special Effects Consultant Fireworks by PyroSpectaculars

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### HOLLYWOOD

Friday and Saturday, July 16 and 17, 8:30 p.m.

HOLLYWOOD BOWL ORCHESTRA JOHN MAUCERI, conductor MARCEL MARCEAU, special guest BRUCE DUKOV, violin

"Vive la France!"

**OFFENBACH** Overture from La vie parisienne

**BIZET/WAXMAN** Carmen Fantasy

MR. DUKOV

RAVEL Pavane pour une infante défunte

RÓZSA Madame Bovary Waltz

SCHÖNBERG/ Les Misérables Symphonic Suite BOUBIL. MITCH HANLON SINGERS

Intermission

**MOURET** Rondeau from Suites de symphonies, première suite

Presenting M. MARCEL MARCEAU Pantomimes de Style et Pantomimes de Bip Created and performed by Marcel Marceau Joined by Gyöngyi Biro and Alexander Neander Transcriptions and orchestration by Ron Goldstein

RAVEL

Boléro (with fireworks) Gene Evans, Special Effects Consultant Fireworks by PyroSpectaculars

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For biographies of this weekend's other artists, please see page P-11 in the Hollywood Bowl program book.

GYÖNGI BIRO was born in Cluj, Romania. She graduated from the International School of Mime Marcel Marceau in 1993 and is currently a member of the mime company Théâtre Espaçe Imaginare with which she has created two works: *Le Placard* (1993), which toured France and Great Britain, and *La Girondale* (1995), which was presented at the Cognacq Jay Museum in Paris. She has conducted several workshops at Oxford University and at the Conservatory of Dramatic Arts in her native Cluj. She joined the Nouvelle Compagnie de Mimodrame Marcel Marceau in 1995. In 1996, she assisted Marceau in Oguni, Japan, and has since participated in his One Man Show 50th Anniversary Tour world-wide.

ALEXANDER NEANDER was born in Paris in 1970. At the age of 12, he began studying mime at the Makal-City-Theater founded by Peter Makal in Stuttgart, Germany, and in 1990, he scored first place at the Competition of Young Talents. In 1992, he entered the International School of Mime Marcel Marceau in Paris. He joined the Nouvelle Compagnie de Mimodrame Marcel Marceau in 1995 upon graduation, and has participated in several performances with and by Marceau since then. He also has created and performs his own show, primarily in Germany.

### THE MARCEL MARCEAU FOUNDATION for the Advancement of Mime, Inc.

The New York-based Marcel Marceau Foundation was established in 1996 as a publicly supported, not-for-profit, tax exempt corporation to consolidate the heritage of Marcel Marceau and insure its availability in the new century to current and future generations. The Foundation is further dedicated to the training of future mimes and an appreciation of their work by an ever-expanding audience.

The Marcel Marceau Foundation 253 West 73rd Street, Suite 8G New York, NY 10023

On the internet: www.marceau.org Email: staff@marceau.org THE MITCH HANLON SINGERS were formed in 1992 for the Hollywood Bowl by Mitch Hanlon. Their first project was in the recording studio, singing with Julie Andrews on the Hollywood Bowl Orchestra's award-winning Philips recording of *The King and I*. The Mitch Hanlon Singers are also heard on the orchestra's recorded collection of music written for science fiction films, *Journey to the Stars*. The Mitch Hanlon Singers, made up of professional vocalists from throughout the Los Angeles metropolitan area, have performed numerous times at the Hollywood Bowl. Last winter, they completed a second tour of Japan with the Hollywood Bowl Orchestra.

#### The Mitch Hanlon Singers

July 16 & 17, 1999 Mitchell Hanlon, director Lisa Ann Hill, assistant

Soprano	Tenor
Laura Hart	Michael Criste
April Dooley	James Freitas
Ann Ferriera	Justin Gehrls
Sarah Meals	Trevor Olsen
Courtney Wagner	Augustine Pozo
	Scott Ruiz
Alto	Steve Smith
Angela Allen	
Christi Brockway	Bass
Tracy Hanlon	Kyle Barisich
Irene Headland	David Headland
Lisa Ann Hill	James R. Hill
Hilary Russell	Kevin Rogers
Jennifer Trevour	David Shaffer
Katie Zerga	

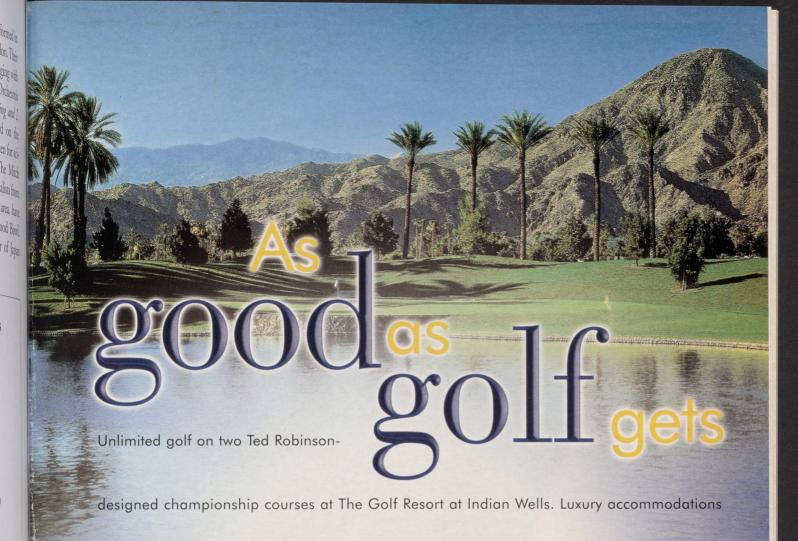
The Mitch Hanlon Singers will be featured offstage during the Suite from Les Misérables.

#### Staff for Marcel Marceau

Evelyne Houte-Drouet, general secretary Jacques Deliot, lighting coordinator RZO Advisory Group, accountant

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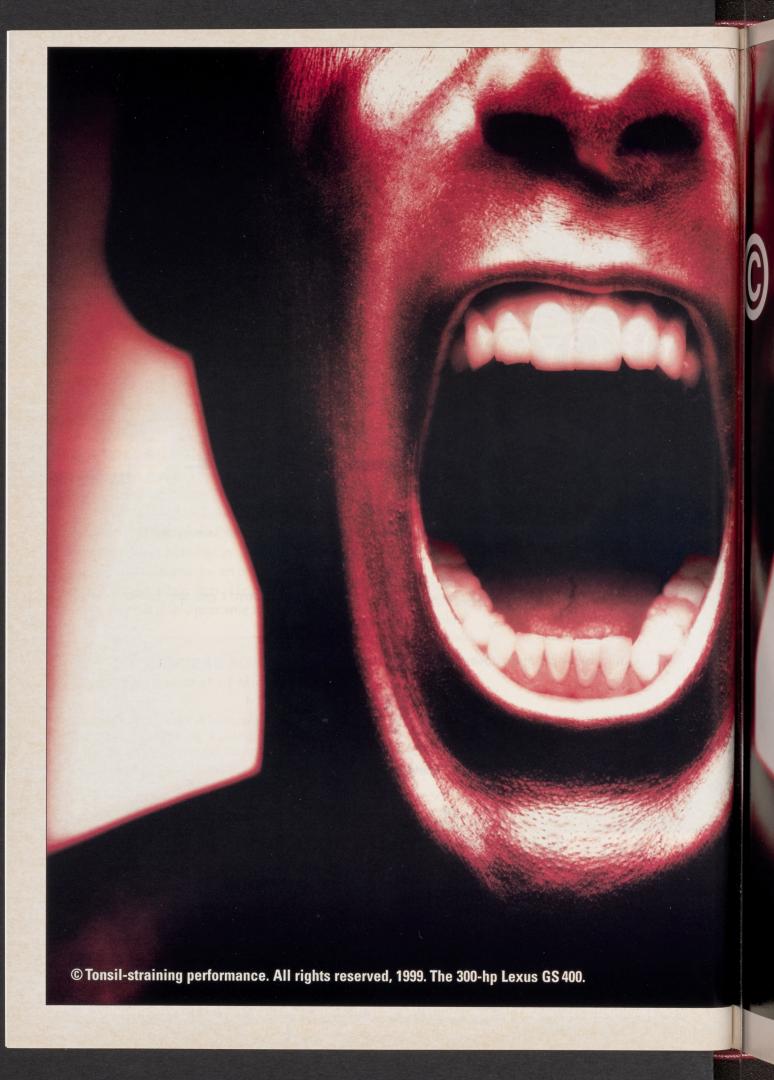
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#### Why We Love The French

A mericans love and revere the French, though we often shake our heads in disbelief or mumble something about "rude waiters in French restaurants." We definitely love that the French know how to live. A short incident, reported to this writer by a reliable source at the scene, illustrates the French better than any description of joie de vivre, Paris in the Spring, or recipes for escargot.



Jaques Offenbach

A few years ago, a major theme park (that will, of course, remain nameless) was about to open outside of Paris. Naturally, French managers were hired, and the park employees were undergoing rigorous preparation and training. Several weeks before the park's scheduled opening, upper management decided that employees would not be able to enjoy a glass of wine with lunch. There was a major outcry, the likes of which was totally unexpected.

But this was only the beginning. When these same managers were asked to wear beepers, all Hell broke loose. They apparently walked off the job mut-

tering (loosely translated) "we will not be electronically leashed!" What redblooded American middle manager (and beyond) hasn't wished they could and would take a stand on such issues in life!

And what a life it is! You're probably enjoying it right now as you read this at the Hollywood Bowl: French camembert or brie, French bread, French-roast coffee, wines from Burgundy and Bordeaux, and Champagne (but of course). And then there's Cannes, the French Open, Victor Hugo, Baudelaire, Monet, the Louvre, the Seine, Notre Dame, sauce Bernaise, the Sorbonne...

Tonight, we'll experience things French and things singular in life – the greatest, in fact: renowned mime Marcel Marceau, second to none in the world, and a healthy helping of French music, including perhaps one of the most favorite "Spanish" compositions ever written by a Frenchman, Ravel's *Boléro*.

#### Overture from *La vie parisienne* Jacques Offenbach (1819-1880)

ffenbach, remembered today for the can-can from Orpheus in the Underworld and his opera The Tales of Hoffmann, with its popular barcarolle, was actually famous in his own time for his riotously satirical operettas. He sent up Greek mythology, old French stories, and the society and politics of the Second Empire, often setting scathing verses to "serious" music from operas by the likes of Gluck, Meyerbeer, Donizetti and Rossini. The overture to his operetta La vie parisienne, which premiered in 1868, has long been a popular concert-opener, with its delicious melodies and energetic depiction of a bustling Paris during the age of Napoléon III.

— John Mangum

#### Carmen Fantasy Franz Waxman (1906-1967)

Franz Waxman was active as a film composer even before he arrived in Hollywood, driven from his native Germany by the Nazis. He arranged and conducted Frederick

Hollander's score for The Blue Angel, one of Marlene Dietrich's early vehicles, and composed the music for Fritz Lang's 1935 film Liliom. Once here in Los Angeles, Waxman took an active role in the city's musical life, founding the Los Angeles Music Festival in 1947, where, as a conductor, he gave the West Coast premieres of works by Prokofiev, Honegger, Orff, and Britten. He also composed several scores for Hollywood films, winning back-toback Academy Awards for 1950's Sunset Boulevard and 1951's A Place in the Sun. His Carmen Fantasy for violin and orchestra (1947) combines music from another of his film scores, Humoresque, with tunes from Frenchman Georges Bizet's opera to create a violin showpiece in the tradition of the great nineteenth-century showstoppers for the instrument by virtuosos like Fritz Kreisler and Pablo de Sarasate.

-J.M.

#### Pavane pour une infante défunte Maurice Ravel (1875-1937)

avel's Spanish inclinations in this piece stop after the first word of the title — a pavane is a slow dance that originated in Spain. The music itself is fragile, transparent, and French to the core. Written in 1899 as a piano piece, it aroused flutters of delight from dilettantes whose technical resources it did not seriously challenge.

Although Ravel later orchestrated it — gorgeously — he all but disowned the product, saying (in 1912), "I no longer see its virtues from this distance, but alas, its faults I can perceive only too well: the influence of Chabrier is much too glaring and the structure rather poor." Wrong on both counts, M. Ravel!

Tempermentally, the *Pavane for a Dead Princess* is tender and elegiac, its main modal theme, sung first by a horn, a model of restrained sentiment. Pale harmonies, graceful, varied accompaniments, and crystalline orchestration suffuse the work with a

simplicity that is at once warm and austere, making it a beguiling little jewel of a piece.

- Orrin Howard

*Madame Bovary* Waltz Miklós Rózsa (1907-1995)

read of the film's celebrated ball sequence.

— J.M.

Les Misérables Symphonic Suite Claude-Michel Schönberg and Alain Boubil

Since it opened in Paris in 1980, Les Misérables has conquered stages and enthralled listeners worldwide. Devised by Alain Boubil and Claude-Michel Schönberg, the show takes Victor Hugo's 1862 novel as its basis, transforming the French Romanticist's narrative into a string of hit musical numbers like "I Dreamed a Dream," "Master of the House," and "Bring Him Home," to name just a few. Tonight's concert features selections from the musical's Symphonic Suite, a collection of favorite melodies from the show.

— J.M.

Rondeau from Suites de symphonies, première suite

Jean-Joseph Mouret (1682-1738)

ouret was the son of an Avignon silk merchant who played violin in his spare time, and his musical upbringing served him well, landing him in Paris' most influential circles by 1707. He served as director of the Opéra for a

handful of years before taking up a twenty-year appointment as director of the New Italian Theater in 1717. In addition to his sizeable output for the stage nine operas and nearly 500 divertissements for plays staged at the New Italian -Mouret composed a handful of vocal and instrumental works. His Première suite de symphonies dates from 1729 and is scored for trumpet, first and second violins, oboes, bassoon, bass, and timpani. You may recognize its Rondeau as the theme from the long-running PBS series "Masterpiece Theatre." The Suites occupy an important place in the history of French music, bringing the small instrumental ensemble of the 17th century one step closer to the modern orchestra.

--J.M.

**Boléro** Maurice Ravel

Ravane pour une infante défunte has its temperamental antithesis in the bold and dynamic Boléro. By the very nature of its musical singlemindedness, Boléro is a phenomenon. Its appeal



Maurice Ravel

is phenomenal, too: It remains one of the basic facts of concert and recording life, for a very large public continues to give it an unequivocal "10" rating. Strangely enough, its immediate success and popularity perplexed the composer, who probably wished that some other of his works would win such wide acceptance.

Boléro came about as the result of a commission for a ballet from dancer Ida Rubinstein in 1928. The composer, at the time preparing for an American tour, decided he could save precious time by orchestrating some existing music. For the purpose, he selected some pieces by the Spanish composer, Albéniz; however, he was forced to abandon these because of copyright problems. Not inclined to beg the issue, Ravel decided not to go the transcribing route, but rather to write an original piece that would only minimally challenge his compositional facility.

Voilà - Boléro, a fortunate compromise. The boléro rhythm, established by snare drums in the opening measures, persists throughout the approximately 17 minutes of the piece as the hypnotic underpinning for the 18 repetitions of the single theme that occur in as many fascinating timbral variants. Into this preordained blueprint, Ravel contrived a simple but telling master stroke with which to intensify the excitement of the long crescendo and the accumulating instrumentation: at the height of the orchestral climax, there is a sudden change of key. The effect never fails to lift one off one's seat, and from this climactic point the piece rushes to its tumultuous, strident ending — back in the home key.

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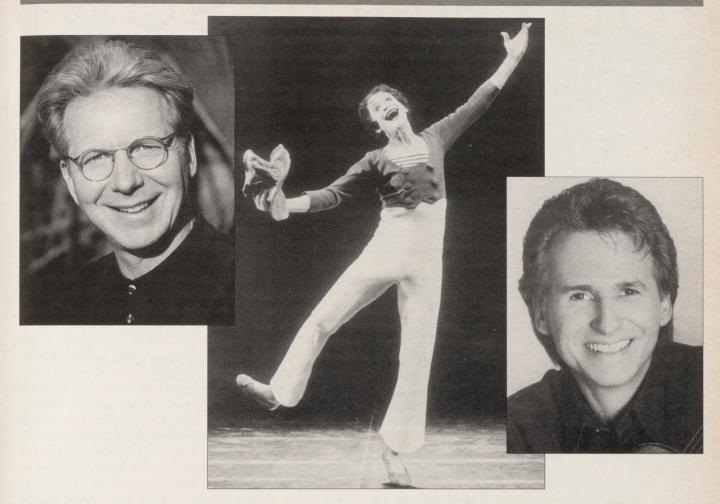
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Orrin Howard, who annotated Los Angeles Philharmonic programs for more than 20 years while serving the Orchestra as Director of Publications and Archives, is currently the Philharmonic's Archives Advisor.

John Mangum is the assistant editor of Hollywood Bowl magazine f and a Ph.D. candidate in history at UCLA.



This is JOHN MAUCERI's ninth season as Principal Conductor of the Hollywood Bowl Orchestra having served at the helm since its inception in 1991. Mauceri has conducted many of the world's greatest symphony orchestras and major opera companies on both sides of the Atlantic; he was Music Director of the Teatro Regio in Turino for the past three years and was music director of Scottish Opera for seven years. The conductor has recorded extensively for Philips Classics with the Hollywood Bowl Orchestra and for London/Decca, and has won numerous awards, most recently the Berlin Prize from the American Academy in Berlin, the first time they have so honored a musician. His recordings have received a Grammy, an Edison Prize, four Deutsche Schallplatten prizes, the Diapason d'Or, and a Billboard "Album of the Year" award. As a producer, he has won a Tony, as well as an Olivier Award, and in 1995 he won an Emmy as a writer for television.

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ditor of Hollywood line date in history as U.S. Universally acclaimed as the world's greatest mime, MARCEL MARCEAU began his distinguished career over 50 years ago in Paris. Inspired by such silent screen artists as Charlie Chaplin, Buster Keaton, Harry Langdon, and Stan Laurel & Oliver Hardy, Marceau chose to pursue the "art of silence" as his profession. He is now considered a style pantomime with-

out peer. Marceau has become familiar to millions through his many appearances on stage, in film, and in television programs throughout the world. The French government has conferred upon Marceau its highest honor, making him "Officier de la Legion d'Honneur." In November of 1998, President Chirac named Marceau a Grand Officer of the Order of Merit, and he is an elected member of the Academy of Fine Arts in Berlin, the Academy of Fine Arts in Munich, the Academie des Beaux Arts France.

New York City-born violinist **BRUCE DUKOV** was trained at the Juilliard School of Music, where he graduated with Juilliard's highest award for excellence on the violin. He has received the prestigious Kosciusko Foundation Wieniawski Prize and first prize in the 1973 National Young Artist Competition. Dukov has performed in concert and in recital throughout Europe, as well as for major BBC radio and television stations in the U.K., Ireland, Holland, Germany, Norway, and Turkey. Since settling in Los Angeles in 1985, he has performed in over 820 film and television soundtracks. Dukov has ap-peared several times as a featured soloist with the Hollywood Bowl Orchestra and has been Concertmaster of the Orchestra since its creation.

### HOLLYWOOD BOWL

Sunday, July 18, 7:30 p.m.

HOLLYWOOD BOWL ORCHESTRA GEORGE DAUGHERTY, conductor

Around the World with "A MUSICAL STORYBOOK"

WALTON

ELGAR

Orb and Sceptre (Coronation March)

The Wand of Youth, Suites Nos. 1 and 2 ("Music to a Child's Play") Verses from When We Were Very Young and Now We Are Six, by A. A. Milne Line illustrations by Ernest H. Shepard

THE MUSIC

A. Overture

B. Serenade

C. Sun Dance

D. Fountain Dance

E. Moths and Butterflies (Dance)

F. The Little Bells (Scherzino)

G. Minuet (Old Style)

H. The Tame Bear

I. Slumber Scene

J. The Wild Bears (Finale)

THE VERSES

A. Dedication

B. Us Two

C. The Morning Walk; Buttercup Days; Journey's End

D. The Invaders

E. Little Bo Peep and Little Boy Blue

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F. Sand Between the Toes

G. Knights and Ladies

H. The Friend

I. Vespers

J. Twice Times; The End

Read by PETER DENNIS

Music compilation conceived by George Daugherty

WANG

The Chinese Siamese Cat

World Premiere; story by Amy Tan; illustrations by Gretchen Schields

Read by AMY TAN

JIEBING CHEN, erhu

ZHIMING HAN, yangqin and dizi

CYNTHIA HSINMEI HSIANG, zheng

INTERMISSION

**PROKOFIEV** 

Peter and the Wolf

Animated characters by Chuck Jones; directed by Jean Flynn Narration written by George Daugherty & Janis Diamond Read by LUCINDA BRIDGES CUNNINGHAM, BOONE CUNNINGHAM, and PETER DENNIS.

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Ir William Walton's majestic Orb and Sceptre was composed in 1953, as the coronation march for the young Queen Elizabeth II. This was not Walton's first coronation march, however. Ironically, he had also been commissioned to compose Crown Imperial, the coronation march for Elizabeth's late father, King George VI, when he was crowned in 1937. Both marches were first heard during the coronations themselves in Westminster Abbey, where they were conducted, on both occasions, by Sir Adrian Boult. As compared with the more Edwardian Crown Imperial, which is infused with the dignity and formality of the pre-war period, Orb and Sceptre's lighter, brighter exuberance reflects England's joyful patriotism surrounding the coronation of a new, radiant, young Queen. Sir Edward Elgar's ravishingly beautiful Wand of Youth Suites were written as the composer approached the age of 50, when Elgar returned to his childhood sketchbooks for inspiration. The suites reached deep into the earliest stirrings of his imagination, and although each sketch is brief, they are significant examples of a musical texture and style that can only be Elgar. Ranging from the lushly tender "Slumber," to the fleeting scherzandos of the lighter movements, The Wand of Youth prompted Elgar to refine his instrumental thinking, and to single out emotions which would later emerge in his major symphonic works to come. Nathan Wang's world-premiere score, set to (and inspired by) Amy Tan's The Chinese Siamese Cat, has been created to infuse the colorful dynamics of traditional Chinese instruments with traditional Western textures. Wang's unique orchestral combination evokes the magical world of a faraway China, as created in Amy Tan and Gretchen Schields' book – a world of pagodas and temples, moongates and dovecotes... and a little Chinese Siamese cat named Sagwa. Ever since it was created in 1936, Sergei Prokofiev's classic musical story Peter and the Wolf has been beloved by children and adults the world over since it was created. Strangely enough, however, the very first performance of Peter and the Wolf, performed at an afternoon concert on May 2, 1936, was poorly attended, and according to Prokofiev himself, did not attract much attention. Fortunately for all of us, however, Prokofiev's wondrous tale quickly gained popularity, and has gone on to become one of the most popular pieces of orchestral concert music in all the world--and not just with children. Perhaps it can be said the Prokofiev's magical music brings out the child in everyone.

— George Daugherty

GEORGE DAUGHERTY has conducted the Los Angeles Philharmonic in four sold-out Hollywood Bowl concerts, and made his Dorothy Chandler Pavilion debut with the orchestra in 1994. Tonight, he makes his debut with the Hollywood Bowl Orchestra, and will conduct four performances with the orchestra this summer at the Bowl.

His guest conducting credits also include performances with the San Francisco Symphony, London's Royal Philharmonic, the Sydney Opera House Orchestra , American Ballet Theatre, the Munich State Opera and Ballet, the National Symphony, the

Houston Symphony, the Pittsburgh Symphony, the Atlanta Symphony, the Vancouver Symphony, the Buffalo Philharmonic, the Louisville Orchestra, the Indianapolis Symphony, the Montreal Symphony, the Winnipeg Symphony, the Fort Worth Symphony, and Mexico's Bellas Artes Opera Orchestra. He has conducted for such diverse artists as violinists Cho-Liang Lin and Eugene Fodor, dancers Mikhail Baryshnikov, Natalia Makarova, and Suzanne Farrell, and choral ensem-

bles including the Harvard Glee Club.



He is also an Emmy Award winning/five-time Emmy nominated artist whose professional profile includes credentials as a television and film director, producer, and writer. Daugherty received a 1996 Primetime Emmy Award as executive producer of *Peter and the Wolf* for the ABC Television Network, starring Kirstie Alley, Lloyd Bridges, and Ross Malinger, with animated characters by Chuck Jones. He also received a Writers Guild Award nomination as co-writer of the script, as well as the top prizes at both The Houston and Chicago International Film Festivals. In 1990, Daugherty created, directed, and conducted the hit Broadway musical *Bugs Bunny on Broadway*, which sold-out its extended run at New York's Gershwin Theatre on Broadway, and for the past nine years, has since played to critical acclaim and sold-out houses on tour in the U.S., Canada, and throughout the world.

AMY TAN, who Newsweek called a "wonderful writer with a rare power to touch the heart," is one of contemporary literature's brightest novelists. work, to date, has been translated into 24 languages, with over 27 million books in print. Tan first came to the attention of the literary world with the publication of her remarkable first novel, The Joy Luck Club, which the Los Angeles Times Book Review called "So powerful, so full of magic that you know you won't be doing

anything of importance until you've finished it."



Amy Tan was born in Oakland, California, in 1952, and grew up in the San Francisco Bay area. She graduated from high school in Montreux, Switzerland, and received her Master's degree in linguistics from San Jose State University. In addition to The Joy Luck Club, Tan's published works include the novels The Kitchen God's Wife and The Hundred Secret Senses. In addition, she has written two children's books, The Moon Lady, and The Chinese Siamese Cat, both illustrated by Gretchen Schields. The Chinese Siamese Cat is currently being developed into a television project, in collaboration with Tan, George Daugherty, Schields, and David Wong. Tan also served as one of the producers for Wayne Wang's critically-acclaimed film adaptation of The Joy Luck Club, for which she co-wrote the screenplay with Ron Bass. She has been married for the past 21 years to Lou DeMattei, and they alternate between their home in San Francisco and New York.



On his 29th birthday, PETER DENNIS saw his first play, Look Back in Anger, starring Derek Jacobi, at the Birmingham Repertory Theatre. Immediately stage-struck, decided to become an actor. He graduated from the Royal Academy of Dramatic Art in 1965 and has since played leading roles in numerous theater productions in the West End of London, in repertory thethrough-out aters United Kingdom, and on

British television. Since arriving in America in 1991, Dennis has been a frequent guest star in numerous television series, including Seinfeld; Murder, She Wrote; Murphy Brown; Melrose Place; Santa Barbara; Friends, and Felicity, among others. Dennis' award-winning one-man stage show, Bother! Selections from the Complete Works of Winnie-the-Pooh by A. A. Milne, produced by his wife Diane, premiered at the A.D.C. Theatre, Cambridge University in 1976, on the 50th anniversary of the first publication of Winnie-the-Pooh. It has since been performed at over 75 European theaters, as well as at the Palace of Westminster in London. Bother! received its American premiere at the Lee Strasberg Theater in Los Angeles, and has since toured throughout America, to critical acclaim. Dennis' recordings of A. A. Milne's works have been honored with numerous awards including the Parents' Choice Gold Award, and have been broadcast frequently on National Public Radio.

**LUCINDA BRIDGES CUNNINGHAM** is the daughter — and youngest child — of Lloyd and Dorothy Bridges, and tonight continues her father's tradition by narrating *Peter and the Wolf* at the Hollywood Bowl. The late Lloyd Bridges twice narrated this

version of Peter with the Los Angeles Philharmonic, at both the Bowl and the Dorothy Chandler Pavilion. Unlike her brothers Beau and Jeff, Cunningham decided to take another path from the family acting tradition, and has since become an accomplished fine artist. She graduated from The University of California, Santa Barbara with a degree in Fine Arts. No Bridges child, however, totally escapes an acting career, and



Lucinda has appeared frequently with her father in television shows and films, ranging from an acting debut on *Sea Hunt* and *The Loner* when she was five years old, to a role in her father's last theatrical film, *Daddy*, starring Josh Charles and her brother Beau. Lucinda and her husband, architect and designer James Cunningham, have five children.

BOONE CUNNINGHAM, age 9, is one of 13 grandchildren of Lloyd and Dorothy Bridges, and tonight performs the role of Peter with his mother, Lucinda Bridges Cunningham. Boone is not entirely a stranger to the Hollywood Bowl, however. Also a talented young artist, his drawings were among those selected from hundreds of entries to be projected during the Los Angeles Philharmonic's 1995 Bowl production of Carnival of the Animals.



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JIEBING CHEN is considered to be the foremost *erhu* (Chinese violin) virtuoso in the world. A Grammy Award-nominated artist, she has produced and recorded over 20 albums, she has performed as a soloist in collaboration with such renowned artists as Yo-Yo Ma, Cho-Liang Lin, Bela Fleck, James Newton, and Visha Bhatt. She has appeared in recital at Alice Tully Hall, and as soloist with the San Francisco Symphony, the Shanghai Symphony, the Hungarian National Orchestra, the New Moscow Symphony, and the Buffalo Philharmonic, with whom she performed the *Butterfly Lovers* concerto to great critical acclaim. A graduate of the Shanghai Conservatory, she came to the United States in 1989, where she completed her post-graduate work at the State University of New York. She now lives in California.

Born in Shanghai China, **ZHIMING HAN** received his Master's degree in music from UCLA, and is a distinguished soloist on both the *yangqin* (Chinese butterfly harp) and the *dizi* (Chinese bamboo flute), as well as a composer. He has performed two recitals at the Los Angeles Music Center, both of which were telecast by KCET, and has played on film soundtracks for composers John Williams, James Horner, and Maurice Jarre. In 1996, The

Pacific Symphony Orchestra commissioned him to compose and perform a new work with the orchestra, *Legend of the Goddess Bai*.

Zheng (Chinese zither) soloist **CYNTHIA HSINMEI HSIANG** began her professional career in the Taiwan Experimental Chinese Orchestra, and then came to the U.S., where she received her M.M. and Ph.D in Music from UCLA. She has composed extensively for the *zheng*, and has concertized with numerous symphony orchestras throughout the world. From 1992 to 1996, she was the director of the UCLA Chinese Music Ensemble. Presently, she teaches Asian music and leads the Chinese Music Ensemble at Pasadena City College.

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Composer NATHAN WANG, who created this evening's world-premiere commissioned score for The Chinese Siamese Cat, is currently composing a new opera for Los Angeles Opera, based on Lisa See's acclaimed book On Gold Mountain. The opera premieres in the spring of 2000. His recent work also includes the opera Reds, about the Beijing Opera during the cultural revolution, for the Intiman Theatre in Seattle. Wang studied at U.S.C. and Pomona College, after which he received a Fulbright Fellowship for graduate work at Oxford University, England. In addition to his work with symphony orchestras and opera companies, Wang's compositions include numerous scores for television and film, including China Beach, Tales From the Crypt, Felix the Cat; the Asian versions of Jackie Chan's Rumble in the Bronx, First Strike, and Who Am I?; and Steven Spielberg's documentary Lost Children of Berlin, which earned the composer a Cable Ace Award. He also collaborated with Hans Zimmer on the Academy Award-winning documentary The Last Days.

As the most celebrated director in the history of animation, CHUCK JONES' masterpieces starring Bugs Bunny, Daffy Duck, Pepe Le Pew, Wile E. Coyote, and the Road Runner (among others) have taken their rightful place among America's most cherished cinematic treasures. His brilliant music-inspired masterpieces What's Opera, Doc?, The Rabbit of Seville, Long Haired Hare, High Note, One Froggy Evening, Zoom and Bored (driven by Smetana's manic "Dance of the Comedians") and Baton Bunny have introduced millions to the wonders of opera, ballet, and classical. In a career that has spanned over 60 years, Jones has made over 250 films, won four Academy Awards, and has been nominated for six others. Jones also created and directed Dr. Seuss' How The Grinch Stole Christmas, among many successful television specials. In 1995, he designed and created a whole new cast of animated characters for Prokofiev's Peter and the Wolf, which was created, directed, and conducted by Bugs Bunny on Broadway's George Daugherty as an Emmy-winning ABC Television Network special.

Award-winning illustrator and artist GRETCHEN SCHIELDS was born in Tokyo, and raised in Hong Kong, Africa, and Australia. Her unique artistic style reflects this fantastic childhood spent in faraway lands. Schields has received critical raves for her dynamic style and colorful illustrations, including those for Amy

Tan's two children's books *The Moon Lady* and *The Chinese Siamese Cat.* Adult readers are also familiar with Schields' work, through her richly-detailed cover designs for Tan's novels *The Joy Luck Club, The Kitchen God's Wife* and *The Hundred Secret Senses.* Schields has also written two children's books herself, which she also illustrated: *The Water Shell* and *Cantsee, The Cat Who Was The Color Of The Carpet.* A graduate of Art Center College of Design, Gretchen Schields lives in San Francisco with her husband, photographer Robert Foothorap. She is currently collaborating with Amy Tan, George Daugherty, and David Wong on the creation of *The Chinese Siamese Cat* as a major television project.

JANIS DIAMOND scored a rare double nomination in the 1997 Writers Guild of America Awards, with a nomination for Outstanding Children's Script as co-writer, with George Daugherty, for *Peter and the Wolf*, and a second nomination in the

Concert produced by George Daugherty and David Wong

Co-Producers: Elaine Suranie and Diane Mercer Dennis

Concert produced in association with IF/X Productions

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"The Chinese Siamese Cat" TM and © 1999 Amy Tan and Gretchen Schields Based upon the book The Chinese Siamese Cat

"The Chinese Siamese Cat"
concert production

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Peter and the Wolf production and animated characters

™ and © 1999 IF/X Productions Inc. and Chuck Jones Enterprises Inc.

Produced by IF/X Productions.

Animation Produced by Cosgrove Hall Animation, Manchester, England

Exclusive representation for George Daugherty ICM Artists, New York

Special thanks to Melinda Lawton, Christopher Kulikowski, Steven Tempone, and Paula Kaatz for their assistance with this concert.

Episodic Drama category for her teleplay Aftershock, an episode of the Emmy-winning NBC dramatic series Law & Order, for which she has written numerous other episodes. Diamond was most recently pilot creator/producer for the Nickelodeon project White Rabbit, and story editor for the Fox/Warner Bros. series Brimstone. She has also written for such television productions as Sesame Street, The Electric Company, Sonic The Hedgehog, Land of The Lost, Tom & Jerry, Feds, and The Adventures of Raggedy Ann and Andy, for which she also served as creator and story editor. She also wrote the television movie Tagget, and has written extensively for the interactive medium, including Toy Story, Where in the World is Carmen San Diego Jr., and Girls' Club.

Emmy Award-winning producer DAVID KA LIK WONG has been Executive Vice-President of IF/X Productions since 1991, and has served as a producer on all of the company's television, film, theatrical, and interactive new media productions. Wong won a Primetime Emmy Award as co-executive producer of IF/X's Peter and the Wolf. In 1994, Wong was also Emmy-nominated for his work as producer of Rhythm & Jam, IF/X's series of children's music specials for ABC. He has been the producer for the Warner Bros./IF/X touring theatrical production Bugs Bunny on Broadway for the past 10 years, as it has played sold-out engagements around the

#### The Hollywood Bowl Orchestra

John Mauceri, Principal Conductor July 16, 17, and 18, 1999

#### First Violin

Bruce Dukov, Concertmaster

Rachel Purkin, Principal

Jay Rosen,

Associate Principal

Becky Bunnell Betty Byers

Ron Clark Charles Everett

David Ewart

Juliann French\* Thi Nguyen

Katia Popov Barbra Porter

Chris Reutinger+

Gil Romero Mari Tsumura

#### Second Violin

Robin Olson,\* Principal, Associate Concertmaster

Pat Johnson,

Associate Principal

Jennifer Bellusci

Nicole Bush

Pam Gates

Tiffany Hu\*
Razdan Kuyumjian

Natalie Leggett

Liane Mautner

Carolyn Osborn+

Robin Ross+

Olivia Tsui

Vivian Wolf

#### Viola

Ben Simon, *Principal*Janet Lakatos,

Associate Principal

Bob Becker Dmitri Bovaird Matthew Funes\*

Jenny Hansen Margaret Henken

Carole Kleister-Castillo

Robin Ross+ Harry Shirinian

David Stenske+ Renta Koven\*

#### Cello

Dennis Karmazyn, *Principal* Armen Ksajikian,

Associate Principal
Larry Corbett
Barbara George

Todd Hemmenway Steve Richards

Sebastian Toettcher Kevan Torfeh+

#### Bass

Tim Barr, Principal Denise Briese,

Associate Principal Jeff Bandy

Gary Lasley Barry Newton

Ken Wild

#### Flute

Larry Kaplan, *Principal* Heather Clark\*

Lisa Edelstein+

Steve Kujala

#### Oboe

John Ellis, Principal

\* July 16 and 17 only + July 18 only After named principals, all other players listed alphabetically Chris Bleth\* Valerie DiCarlo+ Cathy Del Russo

#### Clarinet

Gary Bovyer, *Principal* Michael Grego Amanda Walker+ Ralph Williams\*

#### Alto and Soprano Saxophone

Dick Mitchell

#### **Tenor Saxophone**

Doug Masek

#### Bassoon

Rose Corrigan, *Principal* Carole McCallum Allen Savedoff

#### French Horn

John Reynolds, *Principal* Mark Adams Joe Meyer Todd Miller

#### Trumpet

Jon Lewis, *Principal*Wayne Bergeron
Kevin Brown+
Rob Frear

#### Trombone

Bill Booth, *Principal*Bob Sanders\*
Jim Sawyer

#### **Bass Trombone**

Bob Sanders+

#### Tuba

Jim Self, Principal

#### Timpani

Tom Raney, Principal

#### Drums

Brian Miller, Principal

#### Percussion

Wade Culbreath, Principal Judy Chilnick\* Greg Goodall

#### Harp

Mindy Ball, *Principal* Amy Wilkins\*

#### Keyboard

Bryan Pezzone, Principal

#### Guitar, Mandolin

Paul Viapiano\*

#### Librarian

Stephen Biagini

#### Personnel Manager

Brian Miller

#### **Personnel Administrator**

Ken Watson

#### Orchestra Manager

Steve Linder

#### Musical Assistant

Mitch Hanlon

#### Stage Manager

William Wilson



# Is it a *dybbuk* that stands between you and a good deed commanded by the Torah? Or is it the IRS?

While Heaven smiles on those seeking to share their good fortune, many people end up sharing more of their good fortune with the government than they'd like. Enter the Jewish Community Foundation—an organization dedicated to offering charitable lifetime income plans and alternatives to private foundations. Though the word "Jewish" is part of our name, you can provide for practically whomever you like whether they're a Jewish organization or not. One donor helps The Jewish Federation while another assists the Museum of Contemporary Art. The point is, many worthy groups need assistance and The Foundation can partner with you to provide it. To learn more about us, and the important legal and tax advantages you can enjoy, call (323)761–8700.

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### Dining Hollywood Bowl Style

One of the great traditions of the Hollywood Bowl is the pre-concert dining experience. Take advantage of the fine restaurants and food services located at the Hollywood Bowl to enjoy an alfresco meal under the stars.

Enjoy flavorful cuisine from a variety of menus designed by our creative chefs using the finest and the freshest ingredients that cater to all tastes and budgets. Relax, have fun — let us do the work for you!

#### **GOURMET PICNIC DINNERS** AND DELI MEALS

We offer a variety of delicious items including fruit and cheese platters, snacks, salads, pizza, deli sandwiches on fresh breads, BBQ chicken, pasta, grilled entrees, and gourmet desserts. We have a wide range of beverages including beer, premium wines, champagnes, bottled water, soft drinks and filtered coffees. All menu items include disposable picnic supplies for everything you need for an enjoyable meal. You can special order ahead of time or you can choose from our "Day of Show" Gourmet Express menu before the concert.

Pre-Order for a Customized Meal

Call (323) 850-1885 and ask us to fax you a complete menu of gourmet picnic dinners and deli items. You must order by 4pm the day before your event. Pick-up your dinner at the Picnic Basket Building near the 1st Promenade entrance. Or, if you have Box Seats, one of our friendly staff will serve you dinner in your box.

Gourmet Express Counter (Day of Show)

Walk up to our Gourmet Express counter and order a gourmet dinner or deli meal packed to go, with everything you need. Located at the Picnic Basket Building near the 1st Promenade entrance.

Refreshment Stands

A variety of other refreshments, including hot dogs, popcorn, ice cream, hot drinks, soft drinks, beer, wine and champagne are available at concession stands conveniently located throughout the Bowl.



#### **Hollywood Bowl Restaurant**

The Official Caterer

1999 **DINING AT THE HOLLYWOOD BOWL** 

#### FINE FOOD AND WINE

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in a Garden Setting

#### **GOURMET PICNICS & DELICIOUS DELI MEALS**

Packed to Go

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For More Information and Menus (323) 850-1885

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The Deck & The Patio Restaurants

Enjoy a relaxing sit-down meal in a garden setting at The Deck and The Patio Restaurants. We serve delicious, gourmet meals featuring grilled entrees, fresh fish, many pasta entrees, an enticing salad bar, delicious desserts and a selection of beer, fine wines, champagnes and other assorted beverages. Reservations are recommended and are accepted one week prior to the concert. Please call (323) 850-1885 for reservations.

#### Pool Circle Restaurant Service

As a Pool Circle box-seat patron, you can enjoy elegant cuisine and excellent professional service. You may either conveniently pre-order your dinner or select from the "Day of Show" menu created by our gourmet chef. For more information, please call (323) 850-1885.

#### **BOX SEATS TABLE SERVICE**

Tables are automatically provided for the box seats for all subscription concerts and most other evening concerts presented by the LA Philharmonic Association. For further information, please call (323) 850-2060.

#### PICNIC AT THE BOWL

Nestled among the peaceful hills surrounding the Hollywood Bowl are areas perfect for your pre-concert picnic. Picnic areas open about 4 hours before each concert and tables are available on a firstcome, first-served basis. Large groups (30+) may reserve selected areas through the Group Sales Office: (323) 850-2050.

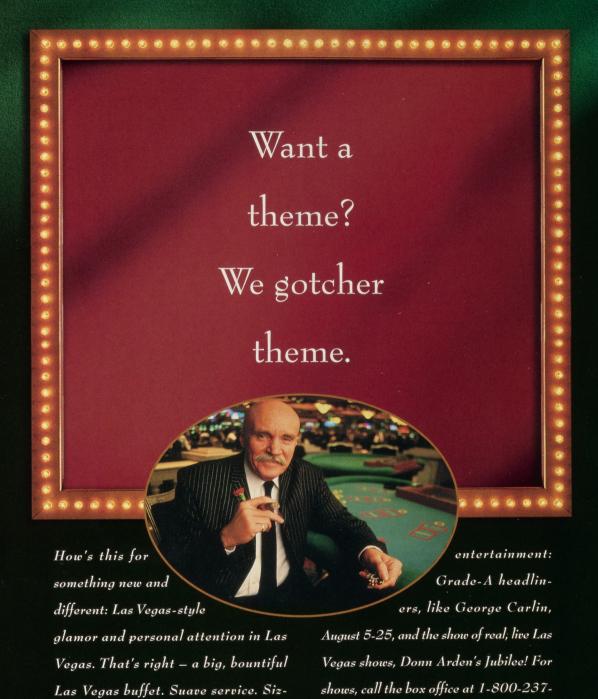
#### **GROUP CATERING**

Let our experienced catering staff create your special event in one of our beautifully renovated areas. For further information about our private areas and menus please call (323) 850-1885.

#### HOLLYWOOD BOWL CATERING INFORMATION

For dining information call Hollywood Bowl Catering at (323) 850-1885 Monday - Friday 9am - 4pm. Credit cards accepted: MasterCard, Visa, American Express and Discover. All menu items subject to change.





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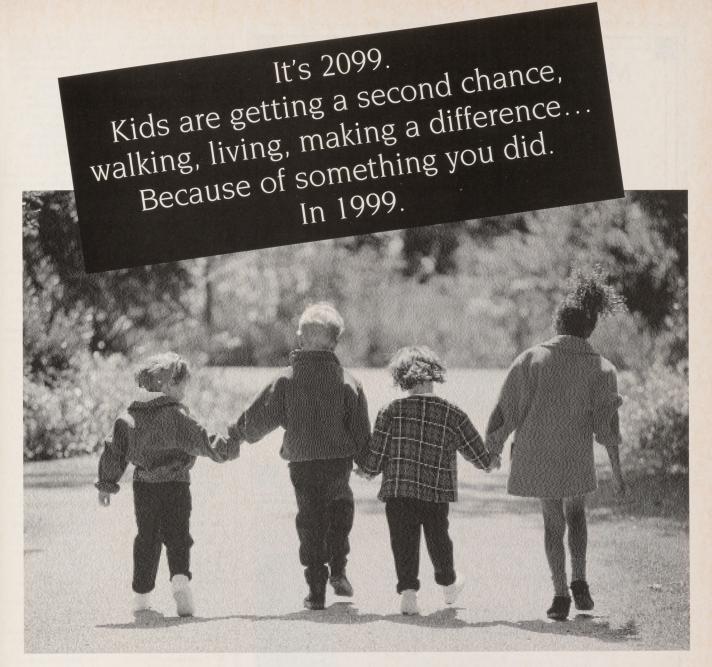
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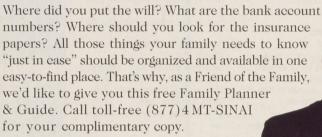
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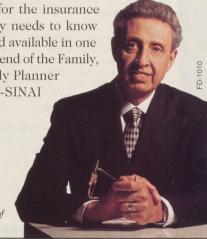
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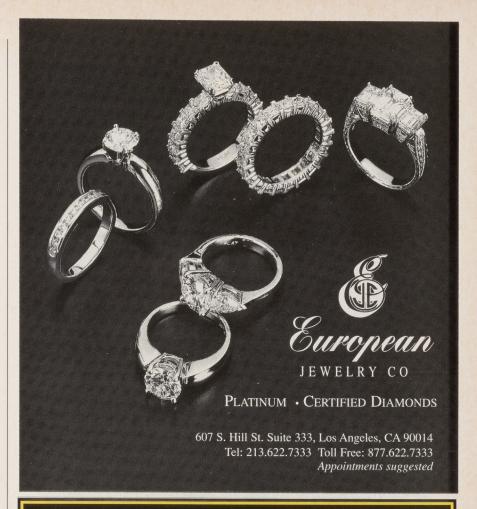
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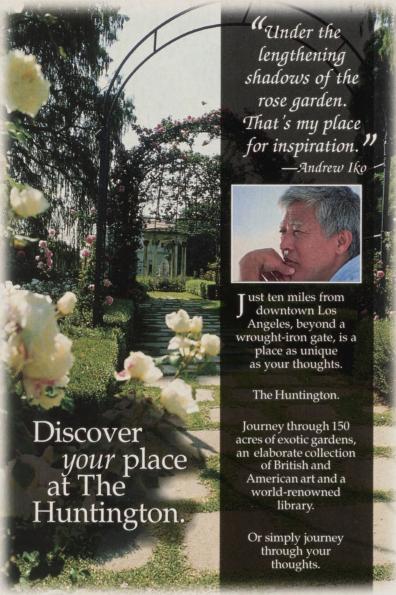
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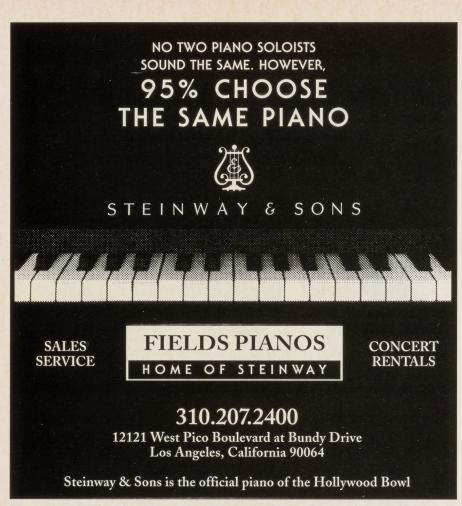
\*\$1.45 rate available Sunday-Thursday only. Rates are per person, double occupancy, per night. Two night minimum Tax, gratuities not included. Package features include,per person, per paid night, 18 holes of golf with golf cart, unlimited tennis court time, unlimited use of spa facilities (not including spa services), and a breakfast buffet.

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## The best things in life are free...

Win a Free Box at the Bowl — Become a Published Author

You can win a free box at the Hollywood Bowl's season- and millenniumending "Fireworks Finale — Party of the Century," September 17, 1999.

Hollywood Bowl magazine — your program guide for Hollywood Bowl concerts — is sponsoring an essay contest on the topic: "My favorite experience at a Hollywood Bowl concert." This is your chance to recall a favorite celebration, adventure, or evening of good fortune at the Bowl — be it the perfect poached salmon dinner, the musical revelation of a lifetime, a chance encounter with a long lost friend, or the first moment you laid eyes on your soulmate. Be creative and have fun!

Submissions must be typed or laser printed, under 500 words, strictly G-rated, and must be postmarked no later than JULY 26, 1999.

Mail essays to:
My Favorite Experience at the
Hollywood Bowl
Essay Contest
P.O. Box 1951
Los Angeles, California
90078-1951

Our panel of judges will evaluate essays for originality, writing acumen, and veracity. Please include your name, address, and daytime phone number on each page of your submission. Judges will choose one winner whose entry and photograph will appear in the September issue of *Hollywood Bowl* magazine. At the discretion of the judges, runners-up will be chosen for publications. All entries become the property of the Los Angeles Philharmonic Association, Performing Arts network, or the Hollywood Bowl are not eligible.

#### LOS ANGELES COUNTY DEPARTMENT OF PARKS & RECREATION

Outdoor concerts and picnic dinners are so relaxing and enjoyable on warm summer evenings and most music lovers think primarily of the wonderful musical programs here at the Hollywood Bowl. Not everyone, however, is aware that many other County sites also offer entertainment under the stars - or even "Under the Oaks".

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Most Bowl patrons already are aware of the exciting cultural performances taking place across the freeway at the John Anson Ford Amphitheatre's "Summer Nights at the Ford". The intimate seating at the Ford lends a real feel of audience participation to the entertainment.

For the third season, the California Philharmonic Orchestra will perform classical concerts in a "Festival on the Green" summer series at the Los Angeles Arboretum in Arcadia. Music by the great composers of the world, with outstanding guest soloists, will highlight each of six Saturday evening concerts beginning June 26, starting at 7:30 p.m., with the final performance on September 18.

Another garden setting which features a wide variety of musical performances is Descanso Gardens in La Canada-Flintridge. Saturday and Sunday afternoon "Under the Oaks" programs begin at 1:00 p.m., are free with admission to the Gardens, and include the music, dance and storytelling of many countries.

Some neighborhood County parks also host concert series throughout the summer months. Steinmetz Park in Hacienda Heights offers Thursday evening concerts of wide interest starting July 8 (6:00 to 9:00 p.m.) through

At the Farnsworth Park Amphitheater in Altadena, evening concerts are scheduled each month starting at 7:00 in the evening, featuring Latin Jazz, a Country / Blues Celebration, a classical ensemble and more.

So, in addition to your Hollywood Bowl dates this year, try to attend a concert that may be closer to home!

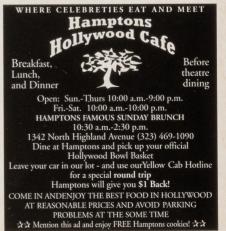
For further information about summer concerts at County facilities and how to purchase tickets, where applicable, please contact the Department's Public Information Office at (213) 738-2961.

Los Angeles County Department of Parks and Recreation

Los Angeles, CA 90020 Rodney E. Cooper, Director (213) 738-2961







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# Musical Jamboree!

Mondays through Fridays July 5 – August 13

Join us for the 31st season of fun-filled, interactive performances and workshops for young people and their families! **David Prather** hosts our six-week multicultural arts festival, jam packed with music, dance, and hands-on crafts workshops for all to enjoy.

Performances take place weekday mornings at 10:00 and 11:15 a.m., and are followed by workshops at 11:00 a.m. and 12:15 p.m. respectively. Open House visitors may observe rehearsals at the Bowl and tour the Edmund D. Edelman Hollywood Bowl Museum for no additional charge.

July 5 – 9 Goin' South

July 12 – 16 Sing, Sing, Sing

July 19 – 23 Call of Africa

July 26 – 30 iSalsa Picante!

August 2 – 6 A Touch of Brass

August 9 – 13 Fiery Flamenco

Tickets: \$3, plus \$1 workshop materials fee per child. (Discounts available for groups of 15 or more.) Parking is free. On sale by mail order now, and at the Hollywood Bowl Box Office. Not available through Ticketmaster.

Information: (323) 850-2000

Brochures also available at the Bowl Information Booth.



# Picnic Perfection

Moveable Feasts Across Los Angeles

by Norm Chandler Fox

henever I'm privileged to be dining in a box at the Hollywood Bowl, I like to get up in the middle of the meal and walk around just to see the tantalizing meals that are being enjoyed by my neighbors. Whether you're at tables and chairs in a box, or relaxing in a regular seat, you can enjoy an alfresco feast, which is as traditional at the Bowl as the glorious fireworks at the season's last concert. Often, I see international delicacies like Spanish paella accompanied by a robust ruby-colored rioja...or Swedish gravlax with dill sauce marrying well with icy shots of aquavit...maybe an Italian rosemary-scented roast chicken served with a classic Chianti...or a juicy all-American turkey burger on a seeded roll, mating perfectly with iced mugs of microbrewed ale.

Best of all, no one has to spend hours shopping for and then cooking these opulent meals, since so many establishments in our midst offer gourmet picnics to go. As you head to the Bowl, you merely drop by to pick up your handsome boxes. Many spots have set menus as well as flexibility for allowing you to create your customized boxed extravaganza. The following places get a standing ovation for providing some of your evening's most memorable moments, even before the conductor lifts his baton.

#### **BG TO GO**

This is the catering and take-out entity of the adjacent Bistro Garden, which is conveniently located on Ventura and Coldwater in the Valley. There are six different picnics along with many items for a personalized menu. Wonderfully tempting entrees are cold poached salmon with cucumber sauce, a tangy marine salad of shrimp, scallops and crab, or juicy slices of roast turkey with dilled potato salad. Desserts are equally enticing, particularly

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offer gourner picis o the Bowl, you

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the creamy cheesecake with chocolate sauce, the buttery tarte tatin, or some downhome bread pudding topped with rum.

BG TO GO at Bistro Garden, 12930 Ventura Boulevard, Studio City, Phone (818) 366-3246; Fax (818) 501-5220; www.bistrogarden.com. Open Monday–Friday 11 AM–9 PM, Saturday–Sunday 7:30 AM–9 PM for breakfast (on weekends), lunch, dinner, and picnic boxes. All credit cards accepted.

#### **CHIANTI RISTORANTE**

Celebrating its 60th anniversary this year, Chianti Ristorante has been a tradition on Melrose Avenue in Los Angeles since 1938. Chianti, with its romantic interior and private booths, showcases the specialties of Northern Italy including such favorites as tender veal, housemade pastas, grilled fresh fruit, spit-roasted meats and fowl. Chianti Ristorante offers take-out picnics perfect for dining in style at the Hollywood Bowl of other al fresco venues this summer. There are four picnics to choose from, each containing a sandwich, salad, bread and dessert. Call Chianti for details or to place an order.

CHIANTI RISTORANTE, 7383 Melrose Avenue (between Fairfax & La Brea Avenues), Los Angeles, Phone (323) 653-8333.

#### **GELSON'S MARKET**

Did you know that this chain's service deli counters offer specialized picnics? You can make up your own menu with yummy items like chicken breast stuffed with pine nuts and prosciutto, New Orleans shrimp cakes with lots of zing, an unusual vegetable Wellington in puff pastry, and crunchy cashew crusted chicken. There's also a wide variety of sandwiches, salads, vegetable side dishes, and hot breads. Desserts include fresh fruit salad, tarts drizzled in chocolate or old-fashioned creamy puddings.

GELSON'S MARKET, Open daily for breakfast, lunch, dinner, and picnics. Locations include Calabasas, Century City, Encino, Newport Beach, North Hollywood, Northridge, Pacific Palisades, Tarzana, and Westlake Village. Major credit cards accepted.

#### HAMPTON'S HOLLYWOOD CAFÉ

Famous for its unusual hamburgers (including ostrich burgers and one redoubtable number topped with peanut butter and sour plum jam), this popular Hollywood spot also has a vast American menu with international flourishes. I like the Bombay turkey salad with a spicy peanut dressing, moist meatloaf with

potatoes and scallions, and garlic lemon chicken. Besides getting food to go, another idea is to dine here before the concert and leave your car in the restaurant's parking lot. Yellow Cab has agreed to take patrons to and from the Bowl for four dollars each way, and the taxis are found after the performance near the shuttle buses.

HAMPTON'S HOLLYWOOD CAFÉ, 1342 North Highland Avenue, Hollywood, Phone (323) 469-1090; Fax (323) 469-0662. Open for breakfast, lunch, dinner, and picnics. Sunday—Thursday 10 AM—9 PM, Friday—Saturday 10 AM—10 PM, Sunday buffet brunch at 10 AM. All major credit cards accepted.

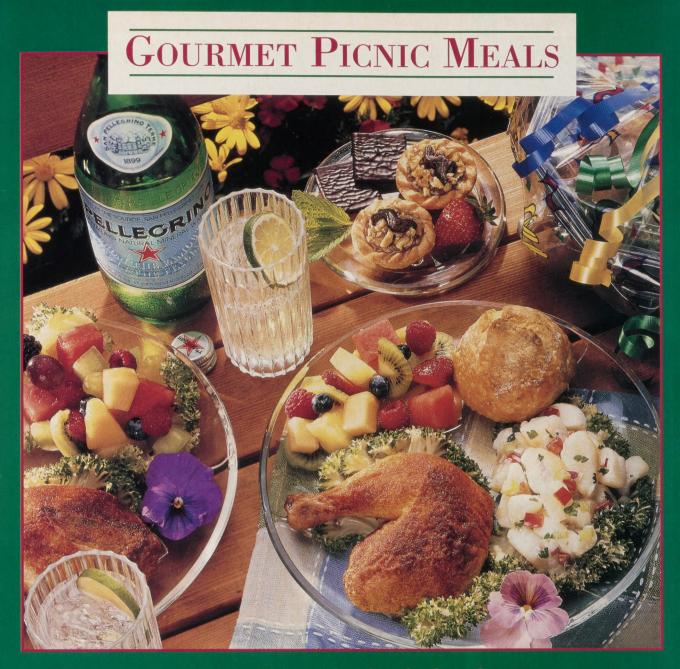


#### IL FORNAIO

Always packed, this Beverly Hills hotspot serves wonderfully authentic Italian specialties, and I love the aroma of the freshly baked goods wafting out of their onpremises bakery. After tasting the food, you'll get nostalgic for picnics in Portofino or Taormina. A great starter that travels well is the house antipasto (including grilled artichokes, bruschetta, and portabella mushrooms)...or try the warm panini filled with prosciutto and fontina cheese...and there's rigatoni with dry ricotta and eggplant, or fragrant rotisserie chicken. Your dolci should be buttery just-baked biscotti, or the flaky fruit tarts. IL FORNAIO, 301 North Beverly Drive, Beverly Hills, Phone (310) 550-0303; Fax (310) 550-6356. Open Monday-Thursday 6:30 AM-11 PM, Friday 6:30 AMmidnight, Saturday 7:30 AM–midnight, Sunday 7:30 AM–11 PM for breakfast, lunch, dinner, and picnics. All major credit cards accepted.

#### LUNARIA

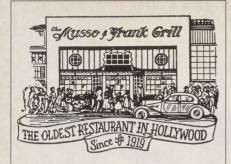
Bernard Jacoupy, who was responsible for being part of the fine food revolution that transformed Los Angeles decades ago, now impresses us with his delicious French bistro food, live jazz, and original picnics.



Whether you're spending a day by the beach or an evening at the Hollywood Bowl, let Gelson's prepare the perfect assortment of fine foods for your next outdoor event.

# GELSON'S THE SUPER MARKET

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You have a choice of four menus, or you can create your own moveable feast. I love the fresh seafood pasta, herby chicken breast with garlic potato salad, and grilled shrimp salad. Exquisite desserts include caramelized pear tart, raspberry clafouti, or crunchy chocolate almond torte. And if you order your picnic by e-mail, you get a 10% discount. The first cyber-picnic in L.A. at a reduced rate. C'est magnifique!

LUNARIA, 10351 Santa Monica Boulevard, Los Angeles, Phone (310) 282-8870; Fax (310) 282-0502; www.lunariajazzscene.com. Open for lunch Monday–Friday 11:30 AM– 2:30 PM, dinner Tuesday–Saturday 5:30 PM–11 PM, picnics available Monday–Saturday and can be ordered within six hours of curtain call. All major credit cards accepted.

#### **MAPLE DRIVE**

A favorite of many celebrities, this handsome spot with its delightful nightly jazz and popular terrace also prepares unusually fine picnics. I'm fascinated with chef/owner Leonard Schwartz's chilled spicy shrimp soup, charred New York steak with horseradish sauce, and a crackling caramelized apple tart topped with billowing whipped cream. Or you might opt for tuna tartare with Japanese coleslaw, poached salmon with remoulade sauce, and decadent chocolate fudge cake. Picnic orders are requested by noon of the day of the event, and by 6 PM on Friday for Saturday orders.

MAPLE DRIVE, 345 North Maple Drive, Beverly Hills, Phone (310) 274-9800; Fax (310) 274-2782. Open for lunch Monday– Friday 11:30 AM–2:30 PM, for dinner Monday–Saturday 6 PM–10 PM. All major credit cards accepted.

#### McCORMICK & SCHMICK'S

This first-rate collection of seafood restaurants brings the fresh, brisk flavors of the Pacific Northwest to L.A. Although you can get menu items packed to go, you might prefer settling back in the handsome dark wood and beveled glass surroundings and dining in the restaurant before heading up to the Bowl. I like starting with the iced oyster sampler, proceeding to creamy clam chowder, and then choosing between grilled swordfish with papaya compote, juicy halibut stuffed with crab and Brie, or tortilla-crusted sea bass. Special desserts include white chocolate cheesecake topped with fresh raspberries, or candied pecan pie crowned with whipped cream.

McCORMICK & SCHMICK'S, locations in Beverly Hills (310) 859-0434, Downtown (213) 629-1929, Pasadena (626) 405-0064, El Segundo Phone (310) 416-1123, and Irvine (714) 756-0505. Open seven days for lunch and dinner. All credit cards accepted.

#### MICHAEL'S

The restaurant that started it all 20 years ago, continues to set the pace for contemporary fine dining. With walls adorned by the works of modern masters, including Stella, Hockney and Deibenkorn, Michael's is a model for refined elegance. The gorgeous, lush outdoor patio garden continues to delight even those familiar with the idea of relaxed formality. The pedigreed ingredients, cooked simply and presented beautifully keep Michael's the prototype for L.A. dining. Lunch or dinner, Michael's in Santa Monica continues to be a bit of paradise for those who appreciate both great art and fine cuisine. MICHAEL'S, 1147 Third Street, Santa Monica, (310) 451-0843. Open for lunch Tuesday-Friday and for dinner Tuesday-Saturday. All major credit cards accepted.

#### **MUSSO & FRANK GRILL**

Founded in 1919, this venerable spot is the oldest restaurant in Hollywood. The wood and leather dining rooms bring back a gentler era, and the bar still pours a fantastic martini. Because of its close proximity to the Bowl, this restaurant makes a perfect choice for dining before going to the concert. If you can resist the mountain of sourdough bread, order the cracked crab or cherrystone clams as starters...and then have delicate sautéed sand dabs or a juicy porterhouse steak. I also like the thick, broiled liver steak with onions. Oldfashioned desserts include creamy cheesecake, German chocolate torte, and one of the city's best renditions of rice pudding. MUSSO & FRANK GRILL, 6667 Hollywood Boulevard, Hollywood, (323) 467-7788. Open Tuesday-Saturday from 11 AM to 11 PM for lunch and dinner. All major credit cards accepted.

#### **OFF VINE**

Located in a 1908 craftsman bungalow, this spot will remind you of New England with its snug interior, winning porch, and garden. The entire menu (which includes some down-home favorites) is available to take out, which is so convenient considering the nearness of the Bowl. I recommend composing a box containing the wild mushroom salad, baked shrimp with chutney, New York steak sandwich on French bread, pecan breaded chicken, and vegetable lasagna. It's hard to decide between the Cajun turkey breast with jalapeño relish or the shrimp and Chinese

OUR BAKERIES USE MANY REAL INGREDIENTS. REAL SUGAR. REAL BUTTER. **REAL BAKERS.** 

We could try to get along without true bakers, filling our bakery case with items made from frozen dough, as others do. But that hardly seems the best way to use dark Belgian baking chocolate, real whipped cream, and the other honest ingredients we employ. Besides, if our bakers weren't here creating bits of heaven at four a.m., how would we get the other departments to show up at six?

PAVILIONS PAVILIONS

vegetables over angel hair. Just make sure there's a slice of chocolate pecan caramel pie along with a wedge of flourless chocolate cake — all of which can be served innocently at intermission.

OFF VINE, 6263 Leland Way (1 block south of Sunset, just east of Vine), Hollywood, Phone (323) 962-1900; Fax (323) 962-1969. Open for lunch Monday-Friday, dinner nightly, and brunch on Sunday. Major credit cards accepted.

#### **PATINA**

L.A.'s dynamic duo of Joachim and Christine Splichal help make this one of our city's most loved and respected restaurants. You can imagine how innovative their three picnic menus are. I'm torn between cold pea soup with shrimp tartare, seared beef tenderloin with wild rice, and chocolate mousse with a crème brûlée topping...and the skewered prawns, salmon with ratatouille, and almond cream fruit tarts. When you open the distinctive "Patina" box, your guests are going to be extremely happy that you volunteered to get the picnic fixings.

PATINA, 5955 Melrose Avenue, Los Angeles, Phone (323) 467-1108; Fax (323) 467-

0215. Open for dinner nightly, lunch only on Tuesday. Picnic orders require 24-hour advance notice and are available for pickup after 4 PM. All major credit cards accepted.

#### **PAVILIONS**

For picnics, this chain of stores offers impeccable service along with an unbelievable selection of luxury items. Try the super Boar's Head deli cold cuts, over two hundred cheeses, freshly-baked artisan breads, salads, pasta, and crisp rotisserie chicken. Desserts include European tortes made with Belgian chocolate, and there are hundreds of fine wines and beers. The variations are up to you...perhaps Boar's Head Black Forest ham and imported Gruyère on a kaiser roll with bottles of icy ale...or maybe something simple like a ripe Brie, some berries, a crusty loaf of sourdough, and a bottle of brut French champagne.

PAVILIONS, locations throughout Los Angeles and Orange County. Open daily, and all major credit cards accepted.

#### **PINOT RESTAURANTS**

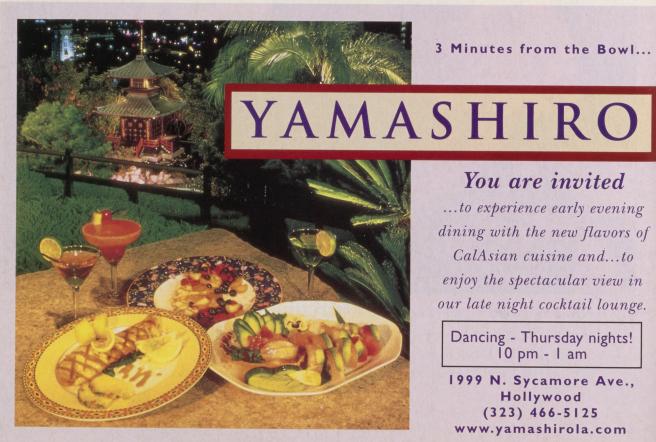
Joachim and Christine Splichal keep on dazzling us with their authentic bistro cuisine at these attractive places located

throughout our city. Each Pinot establishment has its own set of three picnic menus inspired by a different region of France. Examples range from Café Pinot's Lyonnaise sausage in puff pastry to Pinot Bistro's ode to Burgundy with poached salmon and artichokes. There's Pinot Hollywood's tribute to Bayonne with Basque Chicken while the Pasadena branch of Pinot features Alsace with grilled beef and a Munster cheese salad. Picnic orders must be placed by phone or fax 24 hours in advance; boxes available for pickup after 4 PM at the restaurant where order was placed.

PINOT RESTAURANTS, locations as follows: Café Pinot, 700 West Fifth Street, Downtown L.A., Phone (213) 239-6500; Fax (213) 239-6514; Pinot Bistro, 12969 Ventura Boulevard, Studio City, Phone (818) 990-0500; Fax (818) 990-0540; Pinot Hollywood, 1448 North Gower Street, Hollywood, Phone (323) 461-8800; Fax (323) 461-3949; Pinot Restaurant, 897 Granite Drive, Pasadena, Phone (626) 792-1179; Fax (626) 792-4935. All major credit cards accepted.

#### **RENAISSANCE RESTAURANT**

This restaurant, inside the Hollywood historical landmark Manor Hotel, makes



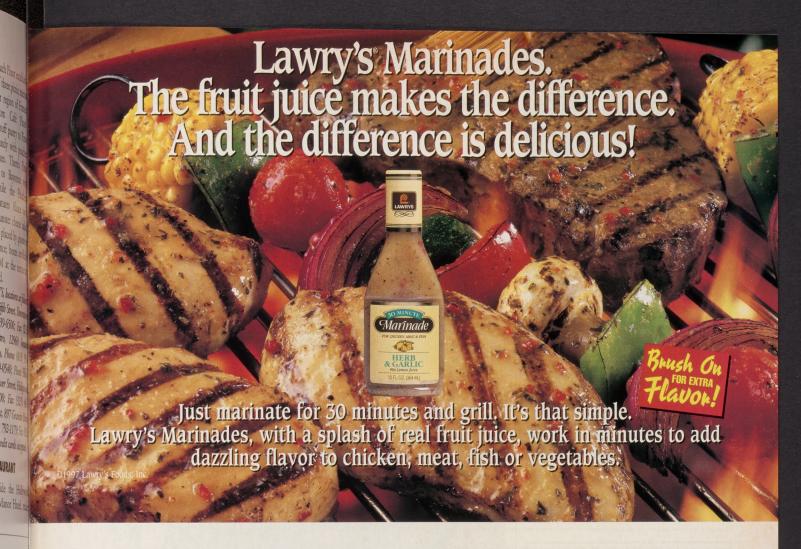
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me feel like I'm dining in a French Normandy castle. It's also close enough to the Bowl to provide a fine gustatory experience before going to the performance. You might start with a split order of duck risotto...and proceed to the lobster and shrimp ragout or delicate John Dory cooked in olives...or tender roasted lamb loin in a Burgundy sauce. The caramelized apple tart or the heavenly mango mousse make dessert a "must."

RENAISSANCE RESTAURANT, Manor Hotel, 5930 Franklin Avenue, Hollywood, (323) 960-3222. Open for breakfast, lunch and dinner daily, Sunday brunch. Most credit cards accepted.

#### ROSTI

the Bowl.

lar view i

day nights!

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These congenial Tuscan places have six locations, and offer the kind of picnics you'd enjoy in the hills near Siena. Four set menus include such specialties as the succulent stone-pressed grilled chicken, prosciutto and Parmesano filled panini, and chicken breast topped with wild mushrooms. Other winners to fill your box include eggplant stuffed with ricotta, garlic spinach, rosemary potatoes, ravioli stuffed

with artichoke, and gnocchi in pesto. For your *dolci*, try the really wonderful tiramisu, or apple tart, or melt-in-your-mouth chocolate raspberry mousse cake.

ROSTI, locations as follows: 7475 Beverly Boulevard, Los Angeles (323) 938-8335; 931 Montana Avenue, Santa Monica (310) 393-3236; 233 So. Beverly Drive, Beverly Hills (310) 275-3285; 908 So. Barrington Ave., Brentwood (310) 447-8695; Encino Marketplace, 16403 Ventura Blvd., Encino (818) 995-7179; The Promenade at Westlake, 160 So. Westlake Blvd., Westlake Village (805) 370-1939. Credit cards accepted.

#### **URBAN EPICURIA**

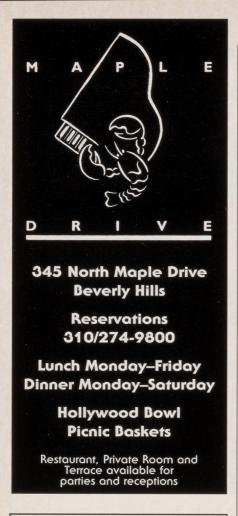
Now open for over a year, this spacious and welcoming store with a giant open kitchen offers elegant gourmet take-away cuisine prepared on the premises. This place is unique in having a Food Concierge who can answer all of your inquiries regarding combinations of courses for this memorable meal; the Food Concierge will customize your picnic from the enormous inventory of unusual delicacies. Or, you may choose from a set menu like, for example, shiitake mushroom canapés,

radicchio salad, five-spice grilled tuna sandwich with Asian slaw, and a crunchy pecan tart. There's a phenomenal selection of wines and ales, and even fresh flowers for your picnic table.

URBAN EPICURIA, 8315 Santa Monica Boulevard, West Hollywood, Phone (323) 848-8411; Fax (323) 848-7739. Open 10 AM−9 PM daily for lunch, dinner, and picnics. Most major credit cards accepted. □

Norm Chandler Fox is the travel and dining editor for Performing Arts magazine.





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ENCINO Encino Marketplace 16403 Ventura Blvd. 818.995.7179

BEVERLY HILLS 233 S. Beverly Drive 310.275.3285

WESTLAKE VILLAGE The Promenade at Westlake 160 S. Westlake Blvd. 805.370.1939

Picnics and Rosti
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## The Perfect Picnic

Gelson's Saves You Time When Visiting The Hollywood Bowl



ooking for quick and easy meal solutions to dining under the stars? Remember to call your local Gelson's Market for the perfect Picnic Meal. Available with just 48 hours' notice, Gelson's Gourmet Picnic Meals include Poached Sterling Salmon in creamy mustard-dill sauce, Mediterranean Chicken Breast stuffed with pine nuts, prosciutto and asparagus, Peppered Beef Tenderloin seasoned with herbs, New Orleans Style Shrimp Cakes prepared in traditional bayou style, Vegetable Wellington filled with layers of roasted vegetables, or Cashew-Crusted Chicken Breast.

Gelson's Gourmet Picnic Meals are served with mesclun salad greens, seasonal vegetables, the chef's choice of pasta, rice or potatoes, sourdough roll, fresh fruit, tart with chocolate drizzle and an after dinner mint. Individually packaged in a convenient carry-box, Gourmet Picnic Meals are priced at \$14.99 to \$22.99 per person.

Gelson's also offers "Lunch Bag for Two" which comes with such special entrées as Cold Rotisserie Chicken, Croissant Sand-

wiches, Cold Fried Chicken, The Sampler, or a Vegetarian Plate prepared with pasta and seasonal vegetables. The Lunch Bag also includes herb-seasoned potato salad, fruit, and pecan pralines.

Each Lunch Bag contains servings for two people and is priced from \$11.99 to \$15.99. Gelson's will even help select the perfect wine and flowers to complement the picnic.

At Gelson's, customers can save time by ordering these freshly prepared meals, and enjoy hassle-free entertainment. There are 10 Gelson's locations in Southern California — Calabasas, Century City, Encino, Marina del Rey, Newport Beach, North Hollywood, Northridge, Pacific Palisades, Tarzana, and Westlake Village.



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# Friends of the Hollywood Bowl



From left: Leonard Quinn and Kay Quinn (President of the Pasadena Junior Philharmonic Committee) with Noëlle Eskens and Willem Wijnbergen.

Premiere Night for the 1999 Pasadena Showcase House of Design

On April 18, 1999 the Pasadena Junior Philharmonic Committee celebrated Premiere Night Presentation of the 1999 Pasadena Showcase House of Design. The Philharmonic's Managing Director and Executive Vice President Willem Wijnbergen and his wife Noëlle Eskens joined Committee members and guests to preview the 13,000 square foot manor before it opened to the general public.

#### Sue Clauss completes a successful term as Chair of the L.A. Philharmonic Affiliates

The Los Angeles Philharmonic would like to thank and acknowledge Sue Clauss for her many outstanding contributions as Chair of the L.A. Philharmonic Affiliates, July 1997 - June 1999. Throughout her term, Ms. Clauss worked enthusiastically to enhance the Philharmonic Affiliates' commitment to raise funds, sell season tickets, and support youth music education. She oversaw 14 committees, represented a membership of 1,450 and interfaced with Los Angeles Philharmonic Association Board Members and staff. Her enthusiasm and dedication to the L.A. Philharmonic family have enriched our organization. The L.A. Philharmonic appreciates and thanks Sue Clauss for two great years!

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hose who seek to achieve results in today's rapidly accelerating society understand the need to take immediate action and appropriate measures to get what they want out of life.

Never before has there been more emphasis on healthy relationships, family togetherness, and emotional well-being as the necessary foundation leading to a road of lifelong success. Yet with time as our most precious and limited resource, it has become increasingly difficult for high achievers to balance their life's work, cultural and academic activities, and the time available to invest with loved ones.

With this in mind, it is easy to see and understand why today's most intelligent and successful individuals, in search of their life partner, are taking more care and precaution when it comes to choosing their mate.

For years, we have seen the appearance of practically every fathomable method of pairing individuals and individuals pairing themselves from well-meaning friends and family to singles' parties to the internet superhighway. Undoubtedly however, if you are an attractive, successful, relatively private, selective or persnickety individual, you have found that the more you have to offer the more difficult it seems to find the person who is right for you.

as Chair of

Discerning people today want more out of their lives and their relationships. There is clearly a special focus when it comes to the selection process for finding a potential romantic companion. Most people recognize the value of engaging an expert to assist them in their personal search. The question is: "How do you find an expert you can trust?"

Valenti International of Rancho Santa Fe, California is the only company of its kind that consistently attracts and produces results for a select, worldwide clientele of



Irene Valenti

quality individuals in their quest for a suitable and compatible life partner. Irene Valenti, president and founder, is personally involved in every aspect of her business. She truly understands what today's most exceptional individuals must endure in order to find a compatible life partner.

With a staff of skilled Ph.D. psychologists and an experienced team of professionals, Irene Valenti is able to meet with and get to know her clients personally while working with her staff to create a solid foundation for providing the best recommendations to her clients for potential marriage partners. "The only risk with regard to retaining my services is the risk of drastically increasing your options and actually meeting the right person," Valenti states.

Valenti International takes into consideration social and economic backgrounds, family values, and interests as well as personalities and other considerations necessary for a successful match. The term "Matchmaking in the European Tradition," always coupled with Valenti International's name, represents an established professional process carefully structured to promote the best results for each client. There are no impersonal methods or computers used for making or selecting introductions. "Each personal interview or recommendation is made on a comfortable and selective, oneto-one basis. My clients achieve success without feeling that their time is taken for granted," says Irene Valenti.

Clients of Valenti International range from the comfortable to the extremely wealthy, embracing all ages and a variety of backgrounds and cultures. "I am always impressed with the quality of people my service attracts," says Valenti, who continues to position her reputable company through service excellence and quality advertising. "There is nothing more satisfying to me than to see my clients achieve the happiness they deserve."

If you or someone you know would like to find that special someone, call Valenti International at (619) 759-9239 or (800) 200-8253. A private and confidential appointment can be arranged at no charge. 

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n behalf of the entire Los Angeles County Board of Supervisors, I'm very happy to welcome you once again to another season of outstanding entertainment at our Hollywood Bowl. As Supervisor for the Third District, it's my special privilege to be associated with this unique and historic outdoor facility. The Bowl is justly world-famous as one of the nation's premier performing arts showcases and the summer home of the Los Angeles Philharmonic, but it is also much, much more. This year, under the artistic direction of Willem Wijnbergen, the Bowl begins staking out new musical territory as one of the most exciting and adventurous venues for world music and dance, as befits a region as diverse and cosmopolitan as ours. Once again, we thank the MTA for supporting the park-and-ride program which enables concertgoers throughout the County to share the Bowl experience. So enjoy the Bowl's unique alfresco dining, enjoy the memorable performances, and enjoy your summer evenings at the Bowl!

ZEV YAROSLAVSKY



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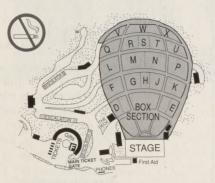
#### GENERAL INFORMATION

FAA Pilot Request. The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area when the white strobe lights and searchlights are on during Hollywood Bowl evening concerts, from 6 p.m. to 12 midnight. The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin, advising pilots to avoid flights over the Bowl area during concert periods.

First Aid. In case of illness or injury, please see an usher, who will escort you to the First Aid Station.

Lost and Found. Any lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days from the date on which they are found. For information, call (323) 850-2060.

Photographs. Your use of a ticket constitutes acknowledgment of willingness to appear in



Please note: No smoking is allowed in the Hollywood Bowl's theater area. The shaded areas of the map indicate the nonsmoking areas of the Bowl. Smoking is allowed in other areas of the Bowl grounds.

photographs taken in public areas of the Hollywood Bowl and releases the Los Angeles Philharmonic Association, its lessees, and all others from liability resulting from the use of such photographs.

Tickets For Bowl Events. Hollywood Bowl tickets are readily available at many locations throughout Southern California, including Ticketmaster outlets in Robinsons May, Tower Records, Ritmo Latino, and selected Where-

Before tonight's concert, you can buy seats for any of this season's performances at the Bowl Box Office. Beginning June 27, the Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m., and Sundays from 12 noon to 8 p.m., through September 19. (The only exception is Labor Day, September 6, when the Box Office will be closed.) The Box Office is open on all concert nights until 1/2 hour after the start of the performance.

The Box Office accepts Visa, MasterCard, Discover, and American Express. Credit card phone orders may be placed by calling Ticketmaster at (213) 480-3232, (714) 740-2000, (619) 278-TIXS, or (805) 583-8700. Please note that there is a Ticketmaster service charge for telephone and outlet orders.

#### SERVICES FOR PATRONS WITH DISABILITIES

Seating. Seating areas for patrons who use wheelchairs or who are semi-ambulatory and companions are located in the garden box seating section, in Sections D and E (accessible off the 2nd Promenade), and all along the 3rd Promenade.

On-Site Transportation. Motorized cart service is available to assist people with limited mobility in moving within the Bowl, particularly between Odin Street accessible parking and the Box Office Plaza. A designated station is located near the accessible Odin Street parking lot. Pick-ups can be arranged after performances, back to the BowlExpress service. As you enter the Bowl, ask a parking supervisor to contact the Facilities Access Manager for assis-

Assistive Listening Devices. Headsets are available on loan, free of charge (with a deposit), through the House Manager's Office, located on the east side of the 1st Promenade.

Restrooms. The restroom facility adjacent to the Odin Lot path is accessible, as are the restrooms adjacent to the West Gate entrance and those off the 3rd Promenade. There are also accessible restrooms located in the Hollywood Bowl Museum and the Patio Restaurant — both accessible off the Odin Lot path.

Telephones. An accessible-height telephone is located near the Box Office Plaza, near the elevator. Public telephones near the Main Ticket Gate and the West Gate have volume control and are hearing-aid compatible.

Dining. Picnic area No. 5, near the 3rd Promenade, is accessible. The picnic area atop the Box Office Plaza is accessible via the elevator in the Box Office Plaza. People may bring picnic baskets and dine in their seats or may order (no later than 4 p.m. the day before the concert) a picnic dinner to be delivered to seating in the box seat section. Call (323) 850-1885 for information and prices. Accessible concessions are located in the Box Office Plaza and near the 3rd Promenade.

Parking. Accessible parking for patrons with disabilities is available in two locations and prices. Parking often sells out in advance. It is strongly advised that patrons purchase parking well in advance of the concert by phone: (323) 850-2000 — or TTY (323) 850-2040, Department 12. Limited, "night-of" parking is available in the Odin Street lot. Proper identification is required both to purchase parking and to utilize the Bowl's designated parking areas. (A placard alone is not accepted as complete identification.)

Alternate Transportation. There are 15 Bowl-Express Park & Ride lots and three BowlExpress Shuttle sites in locations within Los Angeles County. The service from all BowlExpress sites is lift-equipped. For current information, please call (323) 850-2000 or TTY (323) 850-2040. Tickets may be pre-purchased through Department 12.

Purchasing Tickets. Tickets may be purchased by mail, phone, TTY, or fax order, through Ticketmaster, or in person. The Box Office windows for patrons with disabilities are at accessible heights. Phone orders may be placed by calling (323) 850-2000 or TTY (323) 850-2040 and asking for Department 12. Credit card orders may be placed via fax (323) 850-2155 sent to the attention of Department 12.

Further Information. The Los Angeles Philharmonic has published a newly updated Guide to the Hollywood Bowl for Patrons with Disabilities, which includes additional information about the Bowl. Please contact Department 12 to request a copy of the Guide. Phone information year-round is available at (323) 850-2000 or TTY (323) 850-2040.

We welcome your comments and suggestions of ways to improve our service. Please address your comments to: Leni Isaacs Boorstin, Public Affairs Director, Los Angeles Philharmonic Association, 135 N. Grand Ave., Los Angeles, CA 90012.

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